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ABSTRACT

This curriculum guide in language arts for kindergarten through twelfth grade emphasizes a flexible student-centered curriculum concentrating on developing a student's ability to find out information for himself in an atmosphere of responsible freedom. To facilitate this approach to learning, the guide is not organized into traditional subject matter divisions, nor is it arranged by grade levels. Rather the guide contains ten subject matter "strands": language, listening, speaking, literature, critical thinking, reading, writing, media, spelling, and imagination. The authors suggest two methods for using the guide. In the first method the teacher finds an objective he thinks will challenge his students and then works forward in the guide as far as his students are capable of going. Each strand is subdivided according to a particular division of the subject and contains an objective to be learned and suggested procedures for accomplishing that objective. In the second suggested method for using the guide, the teacher selects a particular subject matter and uses only those parts of the guide containing material on that subject. The guide also includes three model lessons, an index, a glossary, and a list of multi-media resources. (Author/DI)

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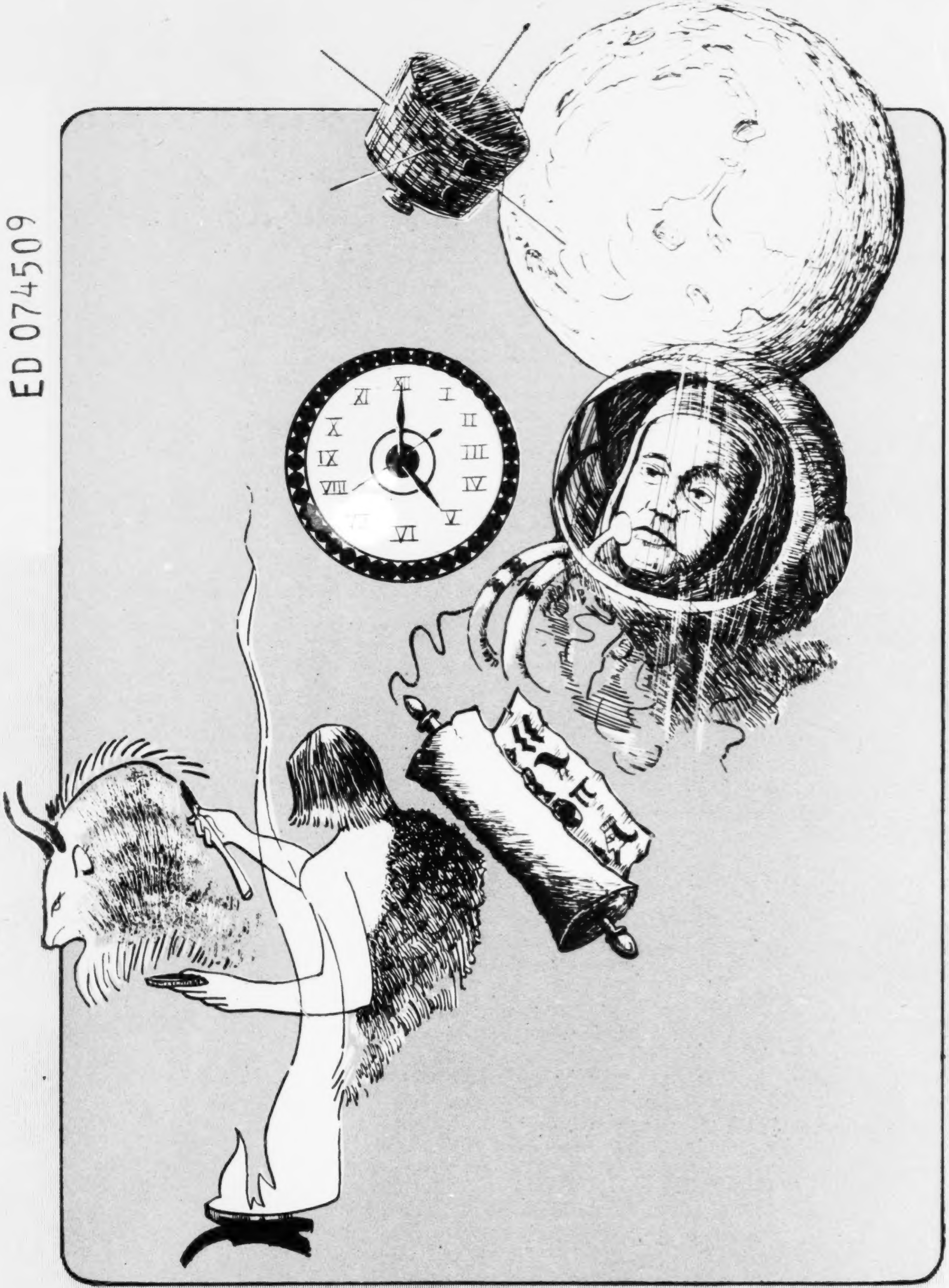

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LANGUAGE ARTS

A Curriculum Guide
Levels: Kindergarten Through Twelve

Developed by

The Department of Instructional Services
Clark County School District
2832 East Flamingo Road, Las Vegas, Nevada 89109

Dr. Kenny C. Guinn
Superintendent

1971

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FOREWORD

This guide is written on the premise that schools exist to meet certain needs of our society; the schools must, therefore, educate every individual in our society to the fullest extent of his capability. Every idea and skill included in this guide was written because of its potential benefit to the individual and, through him, to society.

There are aspects of this guide that differ substantially from previous language arts curriculum guides. And, as with any document that asks for some response other than uncritical acceptance, this guide requires its users to think--to think about what is in the guide and, more importantly, what is in themselves and the students they teach. If education is to move with the times, we must evaluate more than content; we must look at other approaches to teaching.

The approaches adopted in this guide are more easily understood when we examine the needs of students in the 70's. Today's students need to learn the skills, concepts, and processes involved in the responsible use of personal freedom. Current educational thought indicates that students need to have a greater voice in structuring their educational lives, but all too often efforts to give them this voice result in little more than the granting of license. Such behavioral *carte blanche*, coupled with the nearly complete lack of training and practice in the use of freedom, fulfills the prophecies of those who warn that students are not responsible people. The position of this guide is that freedom must be taught along with responsibility, where the student feels responsibility for himself as well as for the many institutions of which he is a part.

Students should learn very early the difference between a final classroom judge and a resourceful man or woman who is there primarily to help and guide them. The difference between judge and resource is the difference between traditional education and the type of education that is rapidly emerging. Constant, enforced deference to authority--especially in elementary school--minimizes the individual's ability to be self-reliant. Further, and just as damaging, such deference minimizes his ability to see that peers have something of value to offer. Lastly, the single authority concept fosters the division between the artificial world of the classroom and the outside world of friends and family in which the student really lives and has influence. Out of a conviction that the schools must help their young people toward some realization of self-worth and value, this guide is written with the intent to erase home/school divisions by giving students an effective voice in the conduct and assessment of their school lives.

Kenny C. Guinn

Kenny C. Guinn
Superintendent

ACKNOWLEDGEMENTS

It is impossible to cite all that has influenced a task force of curriculum writers: They read too many books, talk to too many people, and attend too many meetings for there to be any possibility of remembering where they heard or read a given idea. However, judging from the frequency of mention in the conversations the Language Arts Task Force had about educational items, a few published works must be mentioned as being more influential than most. James Moffett's, "A Student-Centered Language Arts Curriculum, Grades K-13" and "Teaching the Universe of Discourse," provided much of the philosophy underlying our thinking. "Teaching as a Subversive Activity," by Neil Postman and Charles Weingartner, filled in whatever gaps were left by Moffett, and John Leonard's "Education and Ecstasy," furnished a vision of what "can be" if what "is" is changed. These works and other forward-looking books and articles enabled those of us on the task force to think outside our immediate spheres of experience and knowledge; they served to widen our view so as to include ideas and procedures other than those to which we have grown so accustomed.

"Growth Through English," by John Dixon, gave us the nature of current movement in language arts. Far from indicating one channel in which to proceed, this report of the 1966 Dartmouth Seminar suggested rewarding directions which curriculum planners might take, leaving the charting of the way up to the writers themselves. There were many, many books and articles that had their influence, however subtle, but they are too numerous to mention, even if all of them could be remembered. And the usual "caveat" must be entered: any misapplication of theory or misconstruction of statement from what we have read is the fault of the task force, not the authors. Only time and use can ferret out whatever aspects of the guide that are found to be wanting.

The Language Arts Curriculum Task Force has had several members during the course of its work, but no matter whether the members stayed for the full time or briefly, each has had an influence on the final product.

First meeting in June, 1969, the task force worked most of the summer, continued on a part-time basis through the school year, into the next summer, and completed work on the working copy in October, 1970. The members who contributed time, energy, patience, insight, intelligence and great forbearance toward the consultant include Mrs. Willie Bell Brown, Mrs. Sidney Dailey, Mrs Irene Holdren, Miss Patricia Magnuson, Mrs. Vera O'Neill, Mrs. Sue Worts, Father Jay Eyler, Mr. Timothy Harney, Mr. John McIntyre, and Mr. Ronald Schiessl. Mrs. Brown, Mrs. Worts, and Father Eyler deserve special thanks for exhibiting the above-named qualities from the beginning to the end of the project. Although the guide was composed in subject matter strands by individual members of the task force, every member had some influence upon every other member's work. For this reason, we consider the guide written by all of us. The undersigned chaired the task force and edited, revised, criticized and compiled the finished guide.

(continued)

After the guide was assembled for the first time it was read and criticized by Mr. Edward H. Howard of the State Department of Education and by Dr. David Hettich of the University of Nevada at Reno. Both men made valuable comments about the total guide as well as individual strands.

Additional revision and editing was contributed by Mr. Robert Dunsheath, Director, Curriculum and Instructional Services Department, and Mr. William Moore, Coordinator of Curriculum Services. Mr. Preston T. Bishop, former Coordinator of Curriculum Services and Dr. George Jeffs, Coordinator of Professional Growth Services, offered their suggestions and guidance. All the people named and many others have contributed directly or indirectly to the guide. We hope that the results of their time and devotion will serve to improve language arts education for all the children of Clark County.

Lastly, I wish to thank the New Yorker magazine, and Johnny Hart for permission to reprint the cartoons contained in the guide. Whatever this guide is, it would be less with out the wit, humor, and insight of the cartoonists.

Herbert D. Baker

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PHILOSOPHY

The philosophy of this guide rests on certain positive assumptions about the education of children in Clark County. The guide goes beyond the remediation of existing shortcomings to the proposal of ideas that can lead to educational excellence for all our students. This guide is based upon the following philosophical assumptions:

1. The function of the schools is to follow without being slavish, and lead without being arbitrary. That is, the schools can neither uncritically accept every public whim, nor can they unilaterally decide what is good for everybody.

2. Students have immeasurably more to contribute to their schools and their own education than mere physical presence.

3. If educated early for the responsible use of freedom, students will use their increasing freedom with a heightened concern for the welfare of others as well as themselves.

4. Teachers should be leaders and guides, not directors and judges; where they have assumed the latter roles, they have done so because they have been taught that the good classroom is the completely controlled classroom.

5. Students are human in all aspects: They have their needs for love, accomplishment, dignity, expression, and relaxation. Although they are not yet adults, they are capable of making decisions that affect their school lives--decisions that affect curriculum, scheduling, and even teaching modes. But, as with all humans, they need educating so that they can make their choices freely and responsibly.

In recognizing the increasing need for clear and functional communication the writers of the guide do not differ from other curriculum writers in any area and time. We believe, however, that the method of fostering communications skills in our students must conform to the pace and needs of today's open society. In action, this position results in more language activity in the classroom with considerably less direct control by the teacher. To restate our position: We believe in greater openness in the classroom as well as greater freedom for the students and the teacher. (Here, openness means less restriction and constraint by conventional curriculum and methodology.) However, neither the openness nor the freedom should be "given" to the student precipitately: the use of both conditions requires training and considerable thought on the part of all concerned.

Although we recognize that the American school systems are generally oriented toward, funded by, and designed to perpetuate the middle class, we believe that other classes and cultures are getting lost in the effort to reinforce the huge middle. We propose, therefore, an increased awareness by teachers and students of other cultures and other ways of life. This is not to say that the other cultures should necessarily be created and nurtured in the school room, but they must be examined in action and accepted for what they are. We cannot overemphasize the importance of being able to recognize differences among people without assuming a superior/inferior relationship between them. Such divisive thinking is terrible in its results, whether one regards the immediate effects or the long-range consequences. Students of any race and cultural background can easily be brought to see this important concept if only they are given the chance to mutually explore each other's worlds in an open and accepting atmosphere. Such an atmosphere exists best in the classroom where the students have developed mutual regard and where the teacher is but one (better informed) human among many.

The writers of this guide have tried to take the current catch-words of "relevance," "involvement," "like it is," and others into the fabric of their thinking so that the words become real with identifiable meanings. Further, we feel that genuine respect for and rapport with students is difficult only in proportion to the teacher's lack of awareness of the student's world. Insofar as the teacher can see the world through the student's eyes, he is able to see his own work with them. When such perceptions can be explored mutually with others who are also interested in the territory, then lifelong education can be well begun because we enter a field where there are no limits on how much we can do or how far we can go.

RATIONALE

Some parts of this guide may seem strange, but its writers--all teachers--feel that the unfamiliar parts can be better understood if reasons for their inclusion are made clear. This rationale attempts to do just that, to clarify why the guide is what it is.

There is little subject matter included in the guide because the need for arranged and codified knowledge is diminishing with each new development in data storage and communications media. Increasingly important are abilities to find needed information and abilities to handle it appropriately. (This contrasts with the belief that one must store a great deal of knowledge against the time when it may be needed.) For these reasons the guide concentrates on preparing the child to find useful information by and for himself. With the background in cooperative group work and information retrieval skills recommended in this guide, the child will be better prepared to deal with the unpredictable future.

Regarding the use of behavioral objectives in this guide: We chose an open-ended approach of which a strict behavioral objectivist might not approve--an approach that gives greater latitude to teachers and students, the ones most directly concerned with educational process. Much of the philosophy underlying this guide's use of objectives can be summed up by saying that we can never know all there is to know nor say all there is to say about anything. Consequently, the guide has few objectives that pretend to delimit an area of knowledge. If the criteria for attainment of the objectives seem too flexible, it is because human beings are too flexible to be so easily and arbitrarily contained.

For those who have been opposed to the use of behavioral objectives, we offer some other considerations. Objectives are useful devices that enable us to create an investigative structure in which we know when we have done what we set out to do. Also, if we fall short of a clearly stated objective, we are obliged to re-evaluate our goals. (The latter observation alone is sufficient reason for using behavioral objectives.) This guide takes what we hope is a balanced view; it asks exactly the same from teachers.

The following are rationales for the ten subject-matter strands included in this guide. They suggest the emphases placed upon various aspects of the guide, and should furnish the teacher with a focus for work in the classroom.

LANGUAGE (Dialect Study)

When we hear speech that differs markedly from Standard English, we are quick to attach labels and make judgments such as "Southern," "Down-easter," "Bad speech," "Texas drawl," etc. At an early age, students must be helped to see that labels often obscure the truth, rather than reveal it. When speech is used as a key instead of a label, we have fewer problems to solve. Discourse among children and open examination of each other's speech habits is the best way to prevent later misunderstanding.

LANGUAGE (Language Analysis)

Three facts mitigate against most systematic studies of the structure of English: (1) The school never ranks higher than second in the order of forces that influence language formation in children. (2) Children come to school for the first time already using about eighty percent of the language "rules" and structure that they will ever need. (3) That which a child discovers for himself is learned better than that which is told him. For these reasons, the language analysis technique suggested in this guide is completely inductive. The child will see how he and his peers use language, how it is written and spoken by a wide variety of other English speakers, and he will map out its complex functions by and for himself.

LISTENING

Listening is the forerunner of and the basis for all other language arts. The child's entire life is influenced by his ability to listen (which the writers of this guide equate with attending). It is the first skill to develop, the one most commonly used, the one most taken for granted, and often the last one to receive emphasis in the curriculum.

Listening is needed in all school activities. The skills involved in both listening and speaking overlap and are in turn overlapped by other skills. Understanding, analyzing, interpreting, and incorporating are a few of the abilities required for successful listening. Accordingly, many of these abilities will be included in the listening goals.

SPEAKING

Speech is a vehicle for obtaining that which we need for physical and mental survival; it is the primary vehicle for establishing and maintaining human contact, the primary tool with which we explore and find a place in our emotional environment. Such considerations should serve to put into perspective the activities in the guide that suggest speech in one form or another. Children will become aware of their speech not out of embarrassment, but out of curiosity. They will make efforts to change it not out of obedience to administrative or societal direction, but out of personal desire to shape it into a more effective communication tool.

LITERATURE

Literature--both the creation and appreciation of it--is an effort to accomplish the same thing accomplished by speech; that is, an effort to contact another human. It is carried on, however, at a much higher level of sophistication, a level that moves into the abstract realm of art. When exploring this realm, the temptation is to forget that literature is communication first, and whatever else it is second. When literature communicates and pleases us, it is worthwhile; when it fails to communicate and makes the reader suffer through it, it is a wasteful pursuit. Each child should experience both the reading and creation of literature, thus providing another avenue of expressing himself and of perceiving the self-expression of others.

CRITICAL THINKING

The need for a more rational and critical approach to our world is as easy to see as the front page of the newspaper. The child in school needs to experience the benefits of close mental examination directed toward problems that are pertinent and meaningful to him. Through early examination of problems, he should learn that the application of a schooled intellect can go far toward easing his and others' way through life. Hopefully, he will learn that ignorance is blissful only to the anesthetized.

READING

Inclusion in this guide of any more than maintenance level reading goals would be redundant since we already have an excellent reading curriculum guide. Therefore, we have cross-referenced extensively, and only touched the most important areas.

WRITING

Writing is seen here as the skill of expressing thoughts in whatever manner will most effectively communicate the thought of the writer. The "rules" for good writing are seen as a means to an end, not as ends in themselves. Writing records thought and perception; it should not record fabricated considerations of an uninteresting subject. Therefore, nearly all writing suggestions in this guide stem from the student's own explorations of his world, or his opinions and ideas about someone else's explorations.

MEDIA

Media is explored in this guide as the simultaneous extension and expression of all aspects of man's consciousness. The student will explore the complex interrelationships between the various media and its consumers. More and more, people begin to see that "the medium is the message." The assumption in this guide is that students will learn best when they examine and, later, express themselves in the media they know most about.

SPELLING

Spelling is the public's favorite bone of contention; everyone has something to say about the "terrible job" schools are doing with this most basic of academic skills. The position of this guide is that spelling is best learned the way other language skills are learned: by using the skills being taught. If the child has a subjectively important reason for communicating in writing, then he will create the internal force required to learn to spell adequately.

IMAGINATION

This guide takes the position that imagination is part and parcel of those abilities and attributes needed to lead a happy and fruitful life. All possible advantage is taken of situations and practices that call for the exercise of imaginative thinking. With clear goals in mind, most students will have little trouble in devising their own viable means for attaining those goals. It is the person who insists upon one and only one way of doing things that is finally responsible for the death of imagination in a child.

GENERAL GOALS FOR EACH SUBJECT STRAND

WITHIN THE LANGUAGE ARTS GUIDE

CRITICAL THINKING

1. The student will recognize the sources of opinion, fact, prejudice and fantasy when he encounters any of them in oral or written communication.

2. The student will perceive and deal with hidden premises, implications, philosophical biases, prejudices, judgments, and assumptions whenever he encounters them.

3. The student will recognize and analyze probable outcomes of situations and/or recommended courses of action.

4. The student will analyze human situations for probable causes.

5. The student will analyze motivation behind actions and statements.

6. The student will critically analyze differences and similarities between two or more familiar works of art.

7. The student will find any fallacies in a series of statements and categorize the nature and source of the fallacies.

8. The student will recognize in himself, through the vehicle of his own imagination, the degree to which he depends upon philosophical absolutes. In this recognition he will take into account the nature of faith and belief.

9. Given various judgments and decisions that the student has made, he will demonstrate that his judgments and decisions were based upon investigation and consideration of all facts and events pertinent to the issue.

LANGUAGE

1. The student will perceive the value of using Standard English speech and/or writing in various community or social situations.

2. The student will become aware of how language is used: by society at large, commerce, government, the communications media, and himself.

3. The student will demonstrate acceptance of all dialects of English.

4. The student will become conscious of all nuances of language, whether the language is used by himself or by others.

5. The student will become aware of different types and levels of usage, including occupational and social dialects.

6. The student will develop a facility for using appropriate types and styles of language that he hears and/or reads.

7. The student will appreciate the basic purposes of and differences between writing and speaking, and reading and listening.

8. The student will demonstrate competence in his language by using it in a variety of situations and contexts.

SPEECH

1. The student will express himself as completely as required by his total environment, which includes home, school, and community.

2. The student will have command of semiformal Standard English in all aspects, including but not limited to pronunciation, syntax, diction, and usage.

3. He will participate in and learn from simulated out-of-school experiences within the school environment.

4. He will articulate and illuminate his point of view on issues important to him so that there is no misunderstanding of his position.

LISTENING (All of the following goals assume normal hearing in the student.)

1. The student will discriminate between similar initial, medial, and terminal sounds in text words spoken by the teacher.

2. While listening to speech purporting to describe reality, the student will discern any portions that do not conform to reality.

3. The student will be able to discern a single sound or set of sounds among a welter of distracting noises.

4. Assuming normal recall abilities, the student will be able to listen to a spoken paragraph, then answer detailed questions about what was said.

5. The student will be able to follow a detailed set of directions given to him orally.

6. The student will follow the thread of conversations and discussions held in class.

7. The student will be aware of requisites for listening skills and will endeavor to improve those skills through purposeful effort.

8. The student will recognize and understand the relationship of listening and critical thinking when it is employed in any oral/aural situation.

LITERATURE

1. The student will understand literature as communication raised to the level of an art.

2. The student will develop an appreciation for literary communication in the work of his peers and professional authors.

3. The student will understand that his thoughts are worth recording and that the difference between his own work and professionals is a matter of growth, talent, and technique.

4. The student will develop those intellectual faculties necessary for the understanding and appreciation of any given piece of literature. Said faculties will include, but not be limited to, judgment, critical thinking, attention, and reflection.

5. The student who has developed a positive attitude toward literature will understand and be able to work with those terms and concepts necessary to the fuller enjoyment and understanding of various types of literature.

6. The student will recognize that much literature is an artistic expression of alternative ways of living, and he will demonstrate his awareness of those ways in discussions centered around specific works of literature.

SPELLING

1. The student will apprehend those concepts and principles of spelling that will enable him to write in English so that the writing can be easily understood by his peers.

2. At a higher level of refinement (see #1, above) the student will be able to write in English so that he misspells no more than two words out of each hundred.

3. By the last semester of twelfth grade, the student will be able to proofread any of his own written work and misspell no more than two words per typewritten page.

WRITING

1. The student will understand that, basically, writing is speech written down.
2. The student will perceive that there are devices and conventions peculiar to written communication, and, further, will relate those devices and conventions to the purposes of written communication.
3. The student will master the basic elements of coherence in writing to the extent that he can choose and apply element(s) most appropriate to whatever writing he chooses or is assigned to do.
4. The student will master those elements of organization required to make his writing understandable to his peers.
5. After analysis of his writing by himself, his peers, and his teacher, the student will undertake to improve his writing in any areas deemed deficient as a result of the analysis.
6. If college-bound, the student will recognize the quality of writing needed for success in college and will work with his peers and his teacher in developing his skills to that level.

READING

1. The student will learn to read any printed material available to or recommended for him.
2. The student will develop his abilities for recognition and word attack in accordance with expectations of children at his level of development.
3. The student will perceive reading as one medium of communication among others, but still the medium through which most of the information he will need in schools is transmitted. (For additional goals, see the Clark County School District Reading Guide.)

MEDIA

1. The student will perceive the relationships existing between various media and society at large. He will also perceive those relationships between himself and the media.
2. The student will compare different media through the process of analyzing various treatments of the same data.
3. The student will determine the extent to which any given medium is being used to its full potential.

4. The student will explore the techniques required to express himself in some medium other than writing or speech.

5. The student will become aware of the effects upon users and viewers of various media.

IMAGINATION

1. The student will develop a basic original idea from conception, through outline and draft, into a finished work of student literature.

2. The student will verbalize the sensory images elicited by any artistic work.

3. The student will perceive mood and emotional intent in an art form and will be able to compare them to similar expressions in other art forms.

4. The student will role-play a fictitious character and invest the role with the required characteristics.

5. The student will recognize, compare, and write about real and imaginary worlds.

6. The student will recall experience in clear, imaginative terms.

7. The student will investigate myths, folk tales, and legends.

8. Observing human interactions, the student will predict their outcome.

9. The student will demonstrate his ability to think outside of usual channels in "think" sessions wherein original solutions to common problems are being sought.

INSTRUCTIONS FOR USE

It is imperative that this book be seen for what it is: a guide. It is not a lesson plan, a curriculum for only one school, a recipe book, or a panacea for all educational ills. One must also realize the nature of any guide book written about a dynamic process such as education: the book, once written, is static. The teacher must insure that its use becomes dynamic.

If you thumbed through this guide before reading these instructions, you probably noticed that it is assembled like no other guide that you have seen. The approaches recommended by this guide grew from the writers' conviction that the approaches and techniques recommended by other guides would not work as well as they should in the rapidly changing fields of communication and language arts. We strongly recommend that you read the other prefatory material before going further in the instructions; what follows will then fall into a context which would be difficult to convey in this section alone.

This guide may be used in a number of ways and we suggest only two. If you think of other ways to use the material and procedures recommended here, please try them out and let Curriculum Services know whether your methods worked.

The first step in the use of any curriculum guide should be the assessment of your class. Do your children read? If so, how well? Can they listen? How able are they to use their own language? These and other questions should be answered to the best of your ability before mapping out the year's work. In this connection, we suggest that you involve your students to whatever degree possible in the initial outline of your curriculum.

METHOD I

Since the guide has no subject matter divisions and is not arranged by grade level, the best way you can find where to begin is to page through the guide until you come to an objective that would challenge the students in your class. Beginning with that page, go forward as far as you think your students are capable of going in one year. (See Figure I, page xxi) The objectives contained in the pages you have marked should bracket the area of language arts and should provide enough direction for a year's work.

Obviously, this guide is not a lesson plan; you must make that in light of what your students need, what they can do, and what you like to teach. If, as has been suggested, you work with the students in plotting the direction of your course for the year, you may find that initially their interests will seem at variance with your own intentions. If the students have never before been asked what they would like to study, their reaction is easily understandable. Students must be taught to use freedom with responsibility just as they are taught any other set of concepts and skills. You will notice some distinct changes in their expressed desires about curriculum content and method as they become more sophisticated in their use of class time.

This approach makes heavy demands upon the teacher: subject matter preparation is important, but not as important as attitude toward learning; openness is important, but not the exclusion of a sense of appropriateness and value; stamina is important, but not to the point that the teacher becomes a drudge serving the whims of students. All the above goes to underscore the intent of this document: it is a guide, not a program.

METHOD II

If you wish to treat the area of language arts by subject matter sections (herein called strands) please look at the table of contents. The table of contents lists those objectives classified (somewhat arbitrarily) under each of ten strands included in the guide. If you are isolating, for instance, literature, the table of contents will indicate the location and structure of the sections pertaining to literature. Within the literature sections, you will find cross references that will take you to other parts of the guide and, thus, will introduce other parts of the curriculum.

You will notice that the strands do not contain equal numbers of objectives. If you feel that any one has been emphasized at the expense of others, there are sufficient opportunities within each strand for expansion and division. Again, this is a guide; you should supplement whenever circumstances indicate a need to do so.

The guide is constructed so that you may add and remove pages. You may wish to insert notes at appropriate points, and there will undoubtedly be revisions and additions from time to time. The guide should be kept up-to-date so that its usefulness will not diminish.

Following the recommendations of the Reaction Committee, the strands are color-coded. Although each objective is titled with its appropriate strand, the colors assigned to each strand are listed below.

Critical Thinking - Green
Imagination - Mustard
Language - Pink
Listening - Ivory
Literature - Yellow
Media - White
Reading - Gray
Speech - Blue
Spelling - Biege
Writing - Buff

We urge you to contact the Office of Curriculum Services with your suggestions, observations and criticisms about this guide. The methods of application and use you find could be of great value to other teachers who cannot know about your methods unless the information is disseminated from a central point. We hope the guide proves helpful to you and the children in your classes.

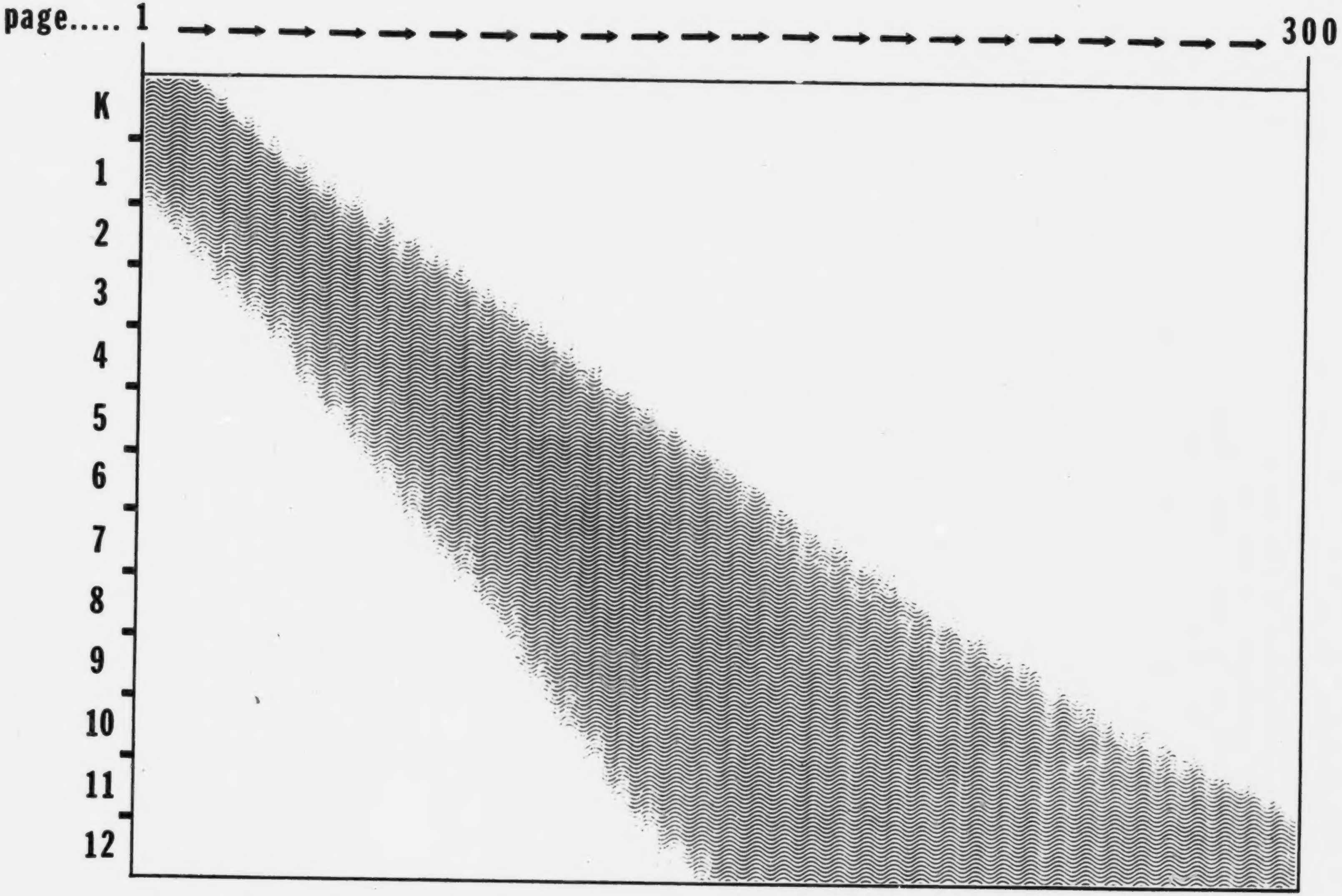

FIGURE 1. The left index represents kindergarten through twelfth grade; the top index represents the numbered objectives within the guide. No given objective can be pinpointed for a certain grade level. Similarly, a given grade level cannot require a particular span of objectives.

INTRODUCTION TO MODEL LESSONS

The model lessons which follow are intended to suggest, not dictate: They merely reflect a few ways in which the guide may be used. If you look at the lessons as indicators and stimulators, the guide will be far more useful than if they are seen as blueprints that must be followed to the letter.

Model Lesson I follows a unifying idea through five objectives within one strand, Imagination.

Model Lesson II exemplifies a way of grouping related objectives that lie in differing strands. That is, objectives which can be related so as to reinforce each other have been grouped into two's and carried from elementary into senior high school levels.

Model Lesson III keeps a unifying idea, uses objectives from different strands, and, in addition, moves back and forth between observation/analysis and creation/performance. That is, the objectives are grouped in such a way that the students will concentrate primarily (but not exclusively) on either observing and analyzing an event or creating and producing an event. (See Figure II, page xxxiii)

MODEL LESSON 1

ELEMENTARY LEVEL

Page 54 IMAGINATION: Creating a narrative.
Given a non-clue situation (See Procedures), the student will furnish a location, feelings, dialogue, and rationale for the characters in the situation.

Procedures

Suggest that the class is going to explore their own imaginations. Ask whether different people respond the same way to the same stimulus.

Put on the chalk board: "Hey, Jerry! Look what I found!"

Ask class to think silently for one minute about that statement re: who, what, where, when, etc., and what kind of people are speaking: old or young, tall or short, male or female?

Have a few students give their versions of the context surrounding the statement. Elicit classroom commentary on each suggestion, then make comments yourself. Praise the most imaginative. (Not necessarily the most fantastic. Reasonableness of the imagined situation should be taken into acount, i.e., a situation may be fanciful but it can still be reasonable.) Give little praise beyond a "thank you" for situations that are incoherent, non-sequential, in questionable taste, etc. Encourage free, but thoughtful, responses from the class, especially in the form of suggestions for improvement.

Next, suggest the idea of taking such a statement, working out a contextual story, then dramatizing it. Get suggestions from the class as how to do it. Then solicit situations from the class, making sure they know the importance and meaning of the non-clue characteristic. That is, the situation should indicate nothing, but suggest everything.

(Use a Small Group approach. Pick five or six team leaders and let them draw lots for order of choosing four students each. After teams are chosen, encourage the class to set up their own calendar so that deadlines will be self-set.)

They will probably want to make props, use makeup, reproduce their scripts, etc. If audio or video taping facilities are available, the final productions should be recorded so that the performers can see and evaluate themselves. The most benefit to the students will come from self-assessment of their performance.

After the performances, have them record their impressions and comment upon the various efforts. These critiques will lead the students to choose progressively more interesting and stimulating subjects for their dramatizations. You should encourage the class to use situations that call for including in their productions other parts of your curriculum such as math, geography, etc.

Continue this activity throughout the year. Gradually, move them toward statements that come closer to their own lives. Fantasy should not be discouraged but "possible" fiction should grow gradually more refined in conception as well as execution.

The children should be given maximum control over their production. You should act as resource and helper.

Evaluation (54)

The dramatization should be three to five minutes long and it must include feelings (expressed or implied), dialogue, and reasons why the characters do what they do. The most important criterion is that the non-clue line fit the student-created context. If the line seems to be just "thrown in," then the objective has not been met.

ELEMENTARY and INTERMEDIATE

Page 171: IMAGINATION: Improvising.
Given several student-written narratives, the student will participate in the selection and dramatization of one of the stories.

Procedures

After Small Groups have acted out various versions of their contexts, switch the medium of expression to writing. Elicit some non-clue situations, then have the students write short dramas or stories that can be dramatized. After a round robin critique within the Small Groups, each student should rewrite his narrative or drama in light of the criticisms*. After the rewrite, another round robin should provide the children within each group with sufficient basis for choosing the best one from that group.

Each group should discuss the problems inherent in dramatizing their chosen story. After the details are jointly worked out with you, set aside a series of days for dramatization of their narratives. Record their work on tape so that the children can see and/or hear the results of their efforts and offer constructive criticisms of some.

Evaluation (171)

The key word in checking whether this objective has been achieved is "participate." Any student who has written a short dramatization then (a) offered his own dramatization for judging and (b) assisted in the judging, and, finally, (c) helped with the production, will have technically filled the bill. Beyond this, however, evaluation becomes highly subjective and it should be approached accordingly.

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* See Objective on page 60.

INTERMEDIATE

Page 183: **IMAGINATION:** Describing characters and situations.
Given a picture, situation, or character, the student will tell or write a list of descriptive impressions.

Procedures

Here the student is required to perceive and record something in the dramatization he sees. As the students are observing the dramatizations of their own and others' narratives, they should be able to articulate their impressions. Small Group discussion is a necessary ingredient in expanding the range of their response. "I like the unicorn, " or "The queen was bad, " are not sufficiently broad responses. "The unicorn made me wish there were such an animal, " or "The queen was like an old lady I met once who wouldn't let anyone else have an opinion, " might come closer to the objective.

Evaluation (183)

The impressions gained by the students must be descriptive and something other than obvious. If Fester McBoyle is tying Our Little Nell to the tracks and all the student can say is "I don't like him, " then the student is to be considered a borderline case. If that's the first word he has said since he's in school, score one for our side; if, however, he's an average or nearly average student in most respects, such a remark would not indicate fulfillment of the objective.

JUNIOR HIGH

Page 249: **IMAGINATION:** Developing Moods.
Given a list of sensory descriptions as stimuli, the student will compose a poem or paragraph which contains a specific mood.

Procedures

Put a class-generated list of moods which can be transmitted by stories and/or dramas on the chalk board. (E.g., sad, thoughtful, depressed, deeply happy, lighthearted, etc.) Have each Small Group make up a list of words that might contribute to certain of those moods. Next, each student should select a mood that he wants to try to evoke, take the list of words that was composed for the mood, and use the list for stimulus purposes. That is, he should not feel constrained to use only those words, he should just consider them as starters.

He should then compose a short story, poem, or short drama that will elicit his chosen mood. When his production is presented to the Small Group for criticism, he should state the mood he was trying to evoke on the back of the paper so that he will not prejudice his readers with a suggestion of what they are "supposed" to feel. The degree to which he has succeeded is the degree to which his readers name his chosen mood as the one they actually felt as they read his writing.

In addition to the foregoing, the production should be dramatized. In any case, each student should start analyzing the productions to pick out words, phrases, actions, etc., that evoked the feelings they experienced.

Evaluation (249)

If the readers and/or viewers of the student's production agree upon the mood intended by the student, then he has fulfilled the objective. If, however, there is some contention over what mood was portrayed, then the production's purpose has not been met. The audience should decide.

JUNIOR HIGH - SENIOR HIGH

Page 250: IMAGINATION: Identifying sensory descriptions.
After listening to a descriptive poem or short story, the student will identify phrases of sensory descriptions.

Procedures

For the less able, or for those students who have not gone through all that has been suggested above, you should concentrate on the five senses and identification of words that pertain to or describe them. For those students who have progressed beyond this point, you should move to imagistic considerations. That is, certain words, lines, or passages evoke an image in the hearer's mind, and while the sensory words contribute to that image, they are not the whole picture.

Example: In Ala Moana Shopping Center

Your Hibiscus ought to have
an odor like passion fruit
(the flower's brilliance and the fruit's insinuations would
rage the blood
except for temperance.
Probity, too, prevents
eyes inexorable as ants,
slows breathing down from pants,
and lets you walk away
as wife and I resume our way.)
"I don't know if I'd like to live
in Hawaii."
She knows
I couldn't.

The above poem illustrates the uses of sensory words and phrases. Students not trained to look for (and feel) imagistic language might only cite words like odor (line 1) eyes, (line 7), or walk, (line 9). Imagistic language however, can be found in more places and its effect felt throughout the poem. In line 2, "odor like passion fruit," uses a simile to evoke an exact image using the sense of smell. But more than that, the name of the fruit is important to what is being discussed. In line 4, "rage the blood," suggests the potential result of having succumbed to the beauty of hibiscus and the aroma/taste of passion fruit. Again, "eyes inexorable as ants," evokes a strong image of ants marching with the same ferocity that the narrator feels in his glance. Even the line, "I don't know if I'd like to live," suggests the type of woman to which the narrator is married. Those students who are capable of perceiving such images and their importance should be grouped with students less adept at deriving pleasure from poetry.

Evaluation (250)

You must decide which level of response is most appropriate: simple naming of words that pertain to the five senses, or the citation of phrases and lines that evoke images. If the former, evaluation is simple, in that one only need count the sensory words in the work the student has listened to, then compare the student's citations with the result. At this level, students should cite ninety percent of the sensory words in any given work.

More adept students should be commenting upon the imagistic language within the stimulus work. Since evaluation of such commentary is difficult for one person to do, Small Group evaluation is especially important here.

MODEL LESSON II

ELEMENTARY

Page 63: SPEECH: Class discussions.
The student will demonstrate his understanding of the techniques of class discussion by participating in class discussion.

Procedures

Early graders need to clearly understand the function of group discussion; they should know what it is not, as well as what it is. Any films or other media that treat the issue completely and simply will serve to introduce the concept. After you feel that they are at least beginning the enterprise, you should attempt to more clearly define what they should be doing. But in order for them to understand what they are trying to do, they must have some base of experience; they must participate in discussions so that they are at least partially aware of the dynamics.

Evaluation

Participation can be equated with involvement. At first, participation will be, for some children, only nominal: this should be sufficient for them. Later, when they become more familiar with the process, you should work for and expect involvement in the discussions. That is, the child should be obviously committed to what is being discussed.

ELEMENTARY and INTERMEDIATE

Page 157: CRITICAL THINKING: Inability to "know everything" about a subject.
In a discussion that is successively closed by summarization and reopened by pertinent questions, the student will demonstrate his awareness that no subject is ever truly closed.

Page 145: MEDIA: Print (non-book): Newspaper editorial.
Given a topic, the student will express a written opinion on it in newspaper editorial format.

Procedures

Set up a discussion for a topic such as air pollution, different kinds of bird nests, or what the class will study next in geography. If you wish to sit as part of the group, begin immediately to defer appeals to your authority. When a child seeks an answer of you, either pass the question to another child or answer it, and, in the same breath, open another question. Try to see that all members participate, even if they offer only simple agreement.

After the group is functioning, resist easy closure of the subject unless you think that it is (or the students are) exhausted. Resist, too, the temptation to hint or tip the participants to the generalization that no subject is ever really closed.

Assign editorials to the students on any topic and viewpoint they choose. Exploration of their subjects should take place in Small Groups before they actually write the editorials. The Small Group should critique each editorial of its members.

Evaluation

1. Listen to the student in group discussions to determine whether he assumes closure on subjects.
2. Question him about his beliefs on the subject.
3. Scrutinize the editorial written in answer to Objective 145:
    a. his expressed opinion,
    b. the clarity with which he communicated it,
    c. the extent to which he resists closure.

INTERMEDIATE and SECONDARY

NOTE: When you encounter students who have been conditioned to accept final sounding statements from presumed authorities, or students who believe that there is only one defensible way of looking at reality, use the objectives below.

Page 115: CRITICAL THINKING: Basic uniqueness of individual viewpoints.
Given a sudden and peculiar event in the classroom, the student will demonstrate his awareness of the uniqueness of individual viewpoints by giving his viewpoint (orally or in writing) and comparing it with others in his group.

Page 208: IMAGINATION: Forming sensory images.
After listening to a poem, the student will write words describing the feelings evoked by different parts of the poem.

Procedures

Set up a situation using two or three carefully chosen students from another class. During a period when your class is busy with something else, one of your confederates runs into the room holding a banana black-painted like a gun in his hand. He aims the banana at the second confederate, and the third confederate shouts "BANG." The one who was "shot" falls into the hallway where he is quickly dragged away. After the ensuing furor has subsided, prohibit discussion and ask the entire class to write a brief description of what happened. After they have written their accounts, convene the Small Groups. Put the dogmatic students with other, less structured students and have them all read their accounts of the fracas to their groups.

(For 208) Following the above activity, play a recording of a well-done but slightly ambiguous poem for the entire class. Again, prohibit discussion until after each student has written his own list of descriptive words. (The words should serve as centers for each student's reactions to the poem.) Reconvene the Small Groups and have the students compare their responses.

Evaluation

Although the comparison of different accounts and responses is the basic object, the students should demonstrate their understanding of the uniqueness of the individual viewpoint. Carefully designed multiple-choice tests and essay questions will reveal their intellectual understanding of the concept, but firsthand observation of the student's behavior is the only valid final check. If he doesn't behave in accordance with his intellectual understanding, then the objectives have been met only in a superficial way.

The following figure illustrates the counterpointing of activities in Model Lesson III.

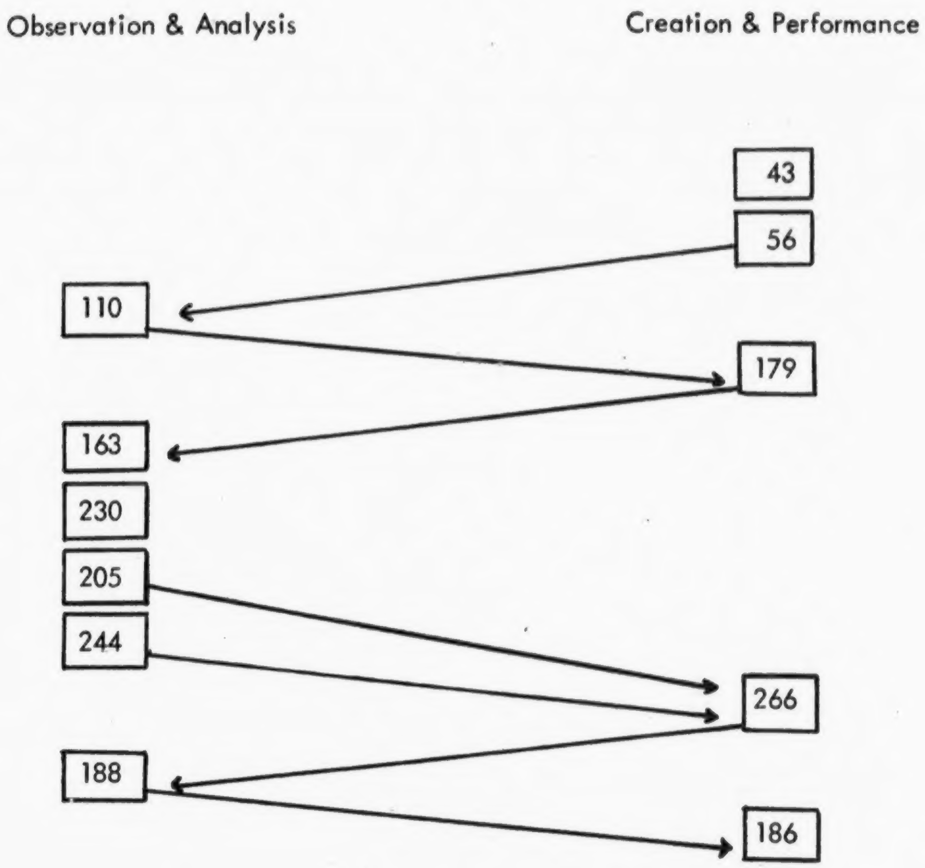
Observation & Analysis
Creation & Performance
43
56
110
179
163
230
205
244
266
188
186

FIGURE II. A sample arrangement of objectives that moves between Creation/Performance and Observation/Analysis.

MODEL LESSON III

ELEMENTARY

Page 43: LANGUAGE: Power of language.
Given a problem without apparent solution, the student will demonstrate that he understands the power of language by using it in a solution to the problem.

Procedures

Pose a relatively simple problem to the class, e.g., "How can you get the window closed without moving from your seat?" or "How can I get the box of chalk from the closet without leaving my desk?" If no one offers an adequate response, tell a member of the class to close the window or get the chalk. Using Small Groups, start discussions about how we use language to get what we need and want. Encourage the recorder in each group to report to the class the results of his group's conversation.

Next, each group should think of a number of problems that can be solved with the use of language. Have them write these problems on slips of paper which are then put into a box. Each student should draw a problem from the box, read it to the class, then solve it by using language.

Evaluation

Consensus of the class as to whether the student solved his problem is required. Students who do not successfully solve their problem should be placed in Small Groups with students who showed a marked proficiency in their use of language.

Page 56: WRITING: Translating sensory experience into writing.
Provided with a pleasurable observation, the student will write up the observation using complete sentences, correct spelling, descriptive words, and figures of speech appropriate to his level.

Procedures

After a field trip which the class felt was particularly enjoyable, and which was varied in content and activity, the students should write up the most (individually) enjoyable part of the field trip. In Small Groups, have them discuss how to make what they liked enjoyable to others who will read what they write. Point out (if they do not) that this is a language problem.

After their first drafts, have the students in each Small Group circulate their papers within their group. Each student should comment on at least two papers. The comments should be, first, on the content and success of presentation, and second, on the mechanics of the paper. The discussion of mechanics is most important when the meaning becomes unclear, so the students should feel free to point out both good and bad aspects of each other's papers.

Evaluation

Student consensus will determine whether the papers evoked images and/or moods about what the author saw and felt on the field trip. The teacher should check over all the papers, circle (but not name) those mechanical errors missed by the student critics, and return the papers to their authors. After discussion in Small Groups, the papers should be rewritten and resubmitted for the teacher's final evaluation. Keep first-effort papers for comparison with work done later on.

INTERMEDIATE

Page 110: LISTENING: Purpose of Communication.
Given three oral passages, one meant to inform, one meant to entertain, and one meant to persuade, the student will (1) listen to the passages, (2) identify the purpose of each, and (3) tell how he identified the purpose.

Procedures

After listening to three passages (see Example, below) have the Small Groups decide which presentation was intended for what purpose. There should be consensus among the groups.

Next, the groups will discuss how they were able to identify the presentation. Then they will list those characteristics of the presentations that enabled them to identify the purpose. List these characteristics on the board, then give three more presentations. Have each student identify the purpose in writing, then cite those characteristics that aided his identification.

Example:

Paragraph A

Just below the crest of the hill is an old mine shaft with part of the wooden superstructure still standing. As you continue up the worn and rutted trail, you will see that the wooden beams supporting the cable mechanism have long since broken and fallen into the shaft. By the time you have reached the giant shattered tower that once stood astraddle of the shaft, you realize that the mine is very old. Even the earth and rock around the mouth of the shaft have begun to cave away and fall into the seemingly bottomless hole. It is a dangerous area and it seems as if the old mine is tired and wants no more company on that bald and windy hill.

Paragraph B

Martha turned on her heel and started back down the cluttered hallway. As she stepped around a pile of old newspapers, a mouse darted across the hall in front of her. She shrieked and jumped backward, putting her foot in a half-empty can of paint as she did so. Losing her balance, she clutched the faded old draperies that still festooned the windows. Naturally, they came dustily fluttering down on top of her, brass rod and all. Martha was cursing like a sailor. Ripping and throwing the musty curtains off her and trying to pull her foot out of the paint can, she began swearing at her uncle for living in such a rotten place.

Paragraph C

"I'm telling you Tom, this bike is the hottest thing you have ever ridden! I can not only pop a wheely in second gear, but I can throw dust all over Charles Macklin when he tries to drag me. This bike is the best thing on one wheel! It's a neat looker (I just painted the tank), it gets good mileage, it's nearly new, and, like I said, it's the fastest thing around!"

The Small Group discussion should move toward characterizing the informative, entertaining, and persuasive types of writing. They should be able to answer the question, "How do you know that Paragraph C is supposed to persuade?"

The characteristics cited by the student should vary slightly from class to class and no effort should be made to insure absolute uniformity in their conclusions.

Evaluation

The Small Groups should evaluate the individual attempts to determine purpose of the presentations. After the individual students have made whatever corrections (if any) in their papers, have them turn in their original with their rewrite. Look for improvement especially in those students who have not demonstrated sufficient skill at determining purpose.

Page 179: SPEECH: Persuasive speech.
Given a subject of his own choice, the student will deliver a five to ten minute persuasive speech.

Procedures

The students will discuss in Small Groups those elements that go into a good persuasive speech. After listing these generally applicable characteristics, the whole class should share in each other's generalizations. Then each student will decide upon a topic and sketch out his speech.

As they listen to the speeches, each Small Group will jot down one principal suggestion for improvement of the speech. These notes should be given to each student after he finished his speech. He should categorize the criticisms, consult with the teacher, and work on the suggestions mentioned most often.

Evaluation

The basic objective is the delivery of the speech. Since this is essentially an activity objective, only those criteria suggested by the class are applicable to the student's performance. Each student should take his individual collection of criticisms and use them when constructing his next speech. Final evaluation consists of checking the degree to which he "corrected" the criticisms leveled at his first persuasive speech.

Page 163: LANGUAGE: Power of language: effective use of words.
Given a student-generated classroom drama, the student will participate in discussions aimed at enriching the language of the drama.

Procedures

Using other objectives within the Guide, have the students create three short dramas. The class will work with the drama they watch, not those in which they participate. They will watch and listen closely, then, in Small Group discussions, decide what language changes might be made in order to improve the drama. The suggested changes will be given to the group that originated the drama for incorporation into their future efforts.

Evaluation

The basic objective is participation in critiques of dramatic presentations. The implied objective is that the groups' dramatic efforts improve from one time to the next. The teacher and each group responsible for the writing and presentation of a drama should evaluate the degree of improvement.

JUNIOR HIGH SCHOOL

Page 230: LANGUAGE: Power of language: to persuade.
Given either (1) a powerful literary passage, or (2) a moving and persuasive speech, the student will analyze and comment upon the way language was used to create its power.

Procedures

Decisions as to which of several presentations is most powerful and/or moving should be by consensus, with the teacher taking part in but not dominating the discussions. Once a selection has been made, each Small Group will discuss the presentation and the way in which language was used to create its effect. Each group's comments should be typed up, duplicated, and distributed to everyone in the class.

After studying all comments and critiques, the groups should reassemble and decide which comments are the most pertinent.

Example:

The Small Groups should be given maximum opportunity to find several passages from which they will select one per group. Assume, for the sake of sampling, that the following passage has been selected.

> To everything there is a season, and a time
> to every purpose under the heaven:
> A time to be born and a time to die; a time to plant,
> and a time to pluck up that which is planted;
> A time to kill, and a time to heal; a time to break down,
> and a time to build up;
> A time to weep, and a time to laugh; a time to mourn,
> and a time to dance;
> A time to cast away stones, and a time to gather stones together;
> a time to embrace, and a time to refrain from embracing;
> A time to get, and a time to lose; a time to keep,
> and a time to cast away;
> A time to rend, and a time to sew; a time to keep silence,
> and a time to speak;
> A time to love, and a time to hate; a time of war,
> and a time of peace . . . .
>
> --Ecclesiastes 3:1-8

The groups may suggest such characteristics as balance, overall form, the listing of life's basic events, etc. From such suggestions, they should formulate generalizations that are applicable as critical standards for works they will later read and produce.

Evaluation

The check for achievement of this objective is inferential. That is, the teacher and the class must infer from the final list of pertinent observations whether generalizations useful with other productions can be made. If the list of comments can be changed into broadly applicable generalizations, then the objective will have been met. E.g., "The little brother's reply to his mother was short and sweet," might be generalized to "Dialogue was direct and to the point," which can be further changed to, "Dialogue, in order to be effective, should be brief and pertinent."

Page 205: LANGUAGE: Word choice: Clarity and precision.
Given a paragraph containing simple nouns and verbs which need

to be more precisely expressed, the student will demonstrate his ability to sharpen language, clarify meaning, or give a clearer "picture" by suggesting replacements for, or additions to, the simple nouns and verbs.

Procedures

(See Procedure in Guide) The Small Groups will discuss those aspects of the paragraph which seem weak or ineffectual. After this discussion and examination, the students should compose their own paragraphs which need changing, then circulate them for one more go-around.

Evaluation

The underlying goal of this objective is that the student realize his own abilities in analyzing, correcting, and creating good writing. For this reason, the teacher should see that each student is aware of his own areas of weakness and strength in writing.

Page 244: MEDIA: Propaganda (a use of all media).
Given a presentation in any media, the student will identify the progaganda devices used and point out how they are applied differently in a cross-media analysis.

Procedures

Use the same subject matter that is treated in two different media, such as television and magazines. In Small Group discussion, the students will isolate the propaganda devices, then compare their uses in the two media.

Example:

The teacher and the class should explore several subjects for the purposes of this objective. The following is but one example among many. Have different Small Groups watch television commercials for an assigned brand of beer. Each group should then find advertisements for "their" beer in magazines. The emphasis, text, and pictures (or graphics) in each medium should be listed so as to facilitate comparison and contrast.

Evaluation

After each Small Group has identified and compared the devices used in the two media, give each student another set of propaganda presentations. Each student should individually evaluate the two, then give his work to the Small Group for further evaluation and criticism. The group will decide, in concert with the student, whether he has identified a sufficient number of devices.

Page 266: MEDIA: Propaganda (a use of all media).
Given a point of view, person, position, etc., to support, the student will consciously apply propaganda devices in a multimedia approach, varying his effects to suit the media.

Procedures

A selected group of students will draw up a list of persons, points of view and positions that "need" support. Each Small Group will take one and jointly write up a short propaganda campaign using at least two media. As soon as completed, each group's effort will be traded with another group for criticism. After the originating group has reevaluated their campaign, the selected group of students mentioned above will supply a new list big enough to give every student something for which to design and write a campaign. Each student will submit his finished work to another Small Group, not his own, for critique and analysis.

Evaluation

The teacher will confer with each student about his individually created propaganda campaign, pointing out any areas neglected or written ineffectually. Here, evaluation consists of seeing that the student is aware of what he needs to do in order to sharpen to the maximum his analytical abilities. The basic objective will have been met if he (1) submitted his campaign to the Small Group for analysis and critique, and (2) if his effects were thought to be sufficiently varied.

SENIOR HIGH SCHOOL

Page 188: LANGUAGE: Analyzing language.
Given a dialogue, the student will analyze it according to the questions listed below.

1. What is the purpose of each speaker?
2. What does the language used reveal about each speaker?
3. How well does each comment accomplish its purpose?
4. What are the probable consequences of the conversation?

Procedures

The class should be given a dialogue in common, e.g., a conversation between a sophomore girl whose grades are down and her mother who expectations are up. Small Groups should then be formed for the purpose of analyzing it. Each group's analysis should be traded with another group for critique. After the analyses and critiques are returned to the originating Small Group, give the students a dialogue to analyze individually. Their individual analyses should be returned to their Small Group for joint critique. The teacher should confer individually with any student who does not understand or agree with the Small Group's critique.

Evaluation

The teacher will observe the degree of improvement from the student's first dialogue analysis (with his Small Group) with his individual analysis. The four questions listed in the objective should be satisfactorily answered.

Page 186: LANGUAGE: Using specific language for definite purpose.
Given an assignment to describe a single event or object for a specific audience, the student will complete the assignment in accordance with the procedure listed below.

1. The point of view in each description will be consistent with the point of view dictated in the assignment.
2. The language used for each description will be appropriate for the purpose of the description.

Procedure

The teacher will assign to each Small Group such points of view and audiences as "English teacher: class of average seventh graders," "Mechanic: lawyer whose car he is working on," "Lawyer: his moralistic wife who knows his client is guilty." The students in Small Groups will compose a formal presentation or a dialogue, according to the needs of the assignment, and one of their number will present it to the class. The members of the class will make short written critiques of the presentation, commenting upon the suitability of the language, and the consistency of the point of view.

After each Small Group has read and discussed the class' critique of their production, each student will carry out a similar assignment individually. Upon completion, each student's assignment will be submitted to a Small Group, not his own, for critique and evaluation.

Evaluation

Each Small Group will evaluate the papers submitted to it. The teacher will review their evaluation, discussing with them any inconsistencies among their evaluations. Each student will be evaluated upon the extent to which he incorporates criticisms and suggestions in his future work. The basic objective will have been fulfilled if the student (1) submitted his work to the Small Group, and (2) the two criteria for the assignment have been met.

STRAND: READING: Audio-visual Perception - Initial Consonant - Spelling.

OBJECTIVE: The student will identify individual letters and match them with initial consonants from the names of selected pictures.

PROCEDURES: The student, in the Small Group, will identify the objects that begin with the same letter as the one on the box and will write the letter under the picture of the object.

Examples:

Row 1 R

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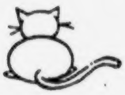

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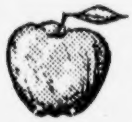

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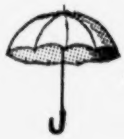

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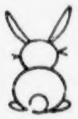
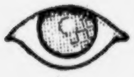


R

Row 2 B

1.



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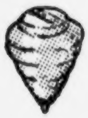

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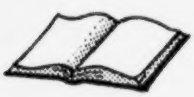

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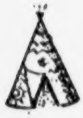


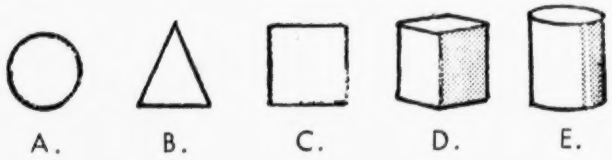
Cross Reference: Page 31

Outside Reference: IOX Reading, K-3, p.32
Clark County School District Reading Guide
Clark County School District Reading and the Kindergarten Child, p.9

STRAND: READING: Visual Perception - Recall.

OBJECTIVE: Given a set of geometric figures, the student will demonstrate his ability to reproduce the figures from memory.

PROCEDURES: Using this sequence of five geometric figures:



1. The teacher will display one figure for five seconds and allow one to two minutes for the student to reproduce it.
2. The teacher will display the full set of geometric figures for one minute, remove the set, and allow about five minutes for the student to reproduce the five figures.

NOTES:

Outside Reference: Clark County School District Appendix, Reading and the Kindergarten Child, p. 18

STRAND: READING: Recalling Content of Pictures.

OBJECTIVE: Given an action or event in a picture which is quickly removed from view, the student will orally describe or act out the content of the picture.

PROCEDURES: Use a picture pertinent to the student's background, his interests, and the topic at hand. After adequate time, pupil will describe, recall or act out all things he remembers about the picture.

Student may also work in Small Groups to discuss the content of the picture. After discussion they could:

1. Select a scribe to make a list of all remembered items.
2. Select a reader to read the list.
3. Select characters to act out content.
4. Determine what each character will do or say to demonstrate the contents to the class.

NOTES:

Outside Reference: Clark County School District Reading Guide, 1-12, pp. 96-97

STRAND: READING: Letter-Sound Correspondence.

OBJECTIVE: Given a standing group of students whose first names begin with the same letter, the student will tell:

1. What the students have in common.
2. With what letter their names begin.

PROCEDURES: The teacher will have a group of children whose first names begin with the same letter stand at the front of the room. Members of the class will tell:

1. What the standing students have in common.
2. With what letter their names begin.

NOTES:

STRAND: WRITING: Handwriting - Elements of Position.

OBJECTIVE: The student will demonstrate his understanding of the requirements for good performance in handwriting by:

1. Sitting or standing in the position most appropriate for him.
2. Placing his paper properly.
3. Holding his pencil or chalk in a manner appropriate for him.

PROCEDURES:

1. While viewing a picture of a child in an appropriate handwriting position, a small group of students will discuss and record a checklist of the essentials of an appropriate handwriting position.*
2. Students may use other students to demonstrate the appropriate handwriting position.
3. The groups will compare records, discuss which elements are appropriate, discuss why elements are appropriate, and when the position should be used.
4. Each student in the Small Group will sit in his most appropriate position. Students will then evaluate another's position as well as his own.

NOTES:

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* While there are recommended essentials of positions, of which students must be aware, teachers should not be concerned if all students do not follow each rule strictly. Each student should sit comfortably according to his needs

STRAND: WRITING: Handwriting - Prewriting Activities.

OBJECTIVE: Student will demonstrate his hand muscular coordination by performing various psychomotor activities.

PROCEDURES: The teacher should provide many varied activities for diagnosing and developing muscular control.

After each child is diagnosed for a particular ability, he should be provided with exercises and instructional materials to fit his unique needs.

Usually, if the child's muscular coordination is fully developed and he wants to write, he will be a successful writer.

His writing does not necessarily need to be a carbon copy of the presented patterns, but he should be aware of the requirements for good handwriting, such as: legibility, neatness, and adequate uniformity and shape of his letters.

SUGGESTED ACTIVITIES:

1. Making paper maché objects
    a. Tearing paper
    b. Mixing paper and solution
    c. Making paper maché into figures
2. Using clay and dough
3. Drawing and coloring with crayons
4. Stringing beads
5. Cutting paper
6. Cracking nuts
7. Left to right progression activities (See Outside Reference below.)

Outside Reference: Clark County School District Reading Guide

STRAND: WRITING: Handwriting - Basic Strokes and the Circle.

OBJECTIVE: Given patterns of the basic strokes and the circle, the student should demonstrate his understanding by accurately copying the patterns and analyzing each one.

PROCEDURES: Review position.

1. The teacher should demonstrate each of the following activities before the students make an effort to copy patterns of the basic strokes. Each student will perform each activity until he is ready for copying on paper.

   a. Air writing
   b. Chalkboard writing
   c. Tracing with finger on paper, on the board, and tracing 3-D letters

2. The teacher should provide:

   a. Folded unlined paper
   b. Lined paper
   c. Suitable pencils

After discussion and directions, the students should be allowed to make one of the basic strokes. As each child succeeds in copying a basic stroke accurately, he should go on to the next concept and eventually graduate to lined paper.

3. The student should know why he is required to make each stroke. He should generalize about:

   a. The size of the strokes
   b. The shape of the strokes
   c. The space between the strokes
   d. Where the strokes are placed on the line
   e. How the strokes are connected to make letters

NOTES:

* The length and depth of the Behavioral Objective depends on the maturity and readiness of the child.

STRAND: WRITING: Handwriting - Connecting Strokes and Circles to Make Letters.

OBJECTIVE: Given patterns of letters made by connecting the basic strokes or circles, the student should demonstrate his readiness to write by adequately copying the patterns.

PROCEDURES: Review position.

Review the strokes (or circles) that are going to be used in the patterns.

1. The teacher should begin with the simplest letters and progress to the more complex ones. This varies with each teacher. No attention should be paid to size. The size is gradually reduced as the child's muscular coordination permits.

2. The name of each letter should be verbalized and possibly simple words written with the letters.

3. She may use any of the prewriting activities.

4. As copying progresses from prewriting activities to lined paper, the teacher should carefully observe:

    a. The writing habits of each child
    b. The child who is ready to copy his name
    c. The child who is ready to copy all letters

5. Teacher-evaluation and self-evaluation are needed to help each child form good habits while copying.

Teachers should constantly provide activities that help each child recognize the relationship between letters and the spoken language by seeing his ideas and words written with letters he has copied.

NOTES:

STRAND: LISTENING: Auditory Perception - Recognizing Initial Letter Sounds.

OBJECTIVE: Given a list of words which have a variety of beginning sounds, one student will dictate the list while another writes the beginning sound on paper or the typewriter.

PROCEDURES:

1. The leader may dictate the list of words and the student will write the beginning sound.
2. A tape may be played to dictate the list of words and the student may check his own accuracy with the aid of an extra worksheet and the use of the tape.

NOTES:

Outside Reference: Clark County School District Reading Guide, 1-12, pp. 23-79

STRAND: LISTENING: Auditory Perception - Recognizing Specific Sounds.

OBJECTIVE: Given a word, orally, the student will name the letter of the alphabet for:

1. Beginning sound he hears.
2. Middle sound he hears.
3. End sound he hears.

(Use one sound for each lesson.)

PROCEDURES:

1. Organize Small Groups.
2. Have students listen to words pronounced on a tape made by the teacher or another student.
3. One student in the group may operate tape.
4. Students in the group may take turns naming the letter sound.
5. Assessment of each student's pronounciation may follow each response.

NOTES:

Cross Reference: Page 27

STRAND: LISTENING - How to Function as a Listener.

OBJECTIVE: After participating in a Small Group discussion in which each student gives his own version of "how to function as a listener," each student will be able to recall at least three versions of "how to function as a listener."

PROCEDURES:

1. Initiate a classroom discussion about listening, using a checklist. (See Page 41.)
2. Allow students to work in Small Groups to discuss the point each thinks is the most important and why.
3. Students will discuss each member's point-of-view:
    a. Discuss each version of "How to be a Good Listener"
    b. Discuss why some members of the groups may be poor listeners

NOTES:

STRAND: WRITING: Handwriting - Copying Names.

OBJECTIVE: Given a pattern of his name, the student will demonstrate his ability to write his name by copying the patterns adequately.

PROCEDURES: Review position.

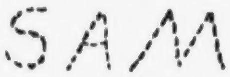
1. Teachers and students should discuss:
    a. The letters and their names
    b. What the student will do
    c. Why the student will do this activity
2. Teachers may allow students to evaluate their own papers by comparing them with a pattern made by the teacher.

NOTES:

STRAND: WRITING: Handwriting - Tracing Names

OBJECTIVE: Given the letters of his name printed in disconnected lines, the student will demonstrate his motor development and eye-hand coordination by tracing over the disconnected lines to make each letter.

Example:



PROCEDURES: Review position.

1. Teachers should use every opportunity to help the student recognize his name.

2. Student should start writing his name when he is ready.

3. A discussion between student and teacher, preceding the tracing of his name, should include:

   a. Discovering his name among other names
   b. Analyzing each letter (capital and small letters)
   c. Shape
   d. Size
   e. Places where letters touch the lines
   f. Space between the letters
   g. Name of the letter

4. Additional activities:

   a. Tracing letters with fingers
   b. Tracing letters with crayon
   c. Tracing 3-D letters

Note: This Behavioral Objective may be taught the first week in school or the last month in school. It depends solely on the maturity, the need, and the development of the muscular coordination of each child.

NOTES:

STRAND: WRITING: Handwriting - Writing Names from Memory.

OBJECTIVE: The student should be able to write his name from memory.

PROCEDURES: Review position.

1. Many previous activities involving recognizing, tracing, and copying names, should precede this objective.*
2. The student should be allowed to evaluate his paper by comparing it with one of his papers on which he copied his name.

NOTES:

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* This, of course, depends on the needs and eye-hand muscular coordination of each child. Each child, however, should be given adequate instructions in the correct formation of the letters.

STRAND: READING: Concrete Details.

OBJECTIVE: After reading a story, the student will recall and list its details in oral, written, or pictorial form.

PROCEDURES: Read to the pupils or have pupils read a short story that is relevant to them. Pupils may be guided into listing details by asking:

"What things could we hear, see, or touch in the story?"
"Who are the characters in the story?"
"Where did the story take place?"

Students should proceed independently to draw pictures, verbalize, or make a list of all details in the media used.

In Small Groups, students may recreate the story to present to the other groups.

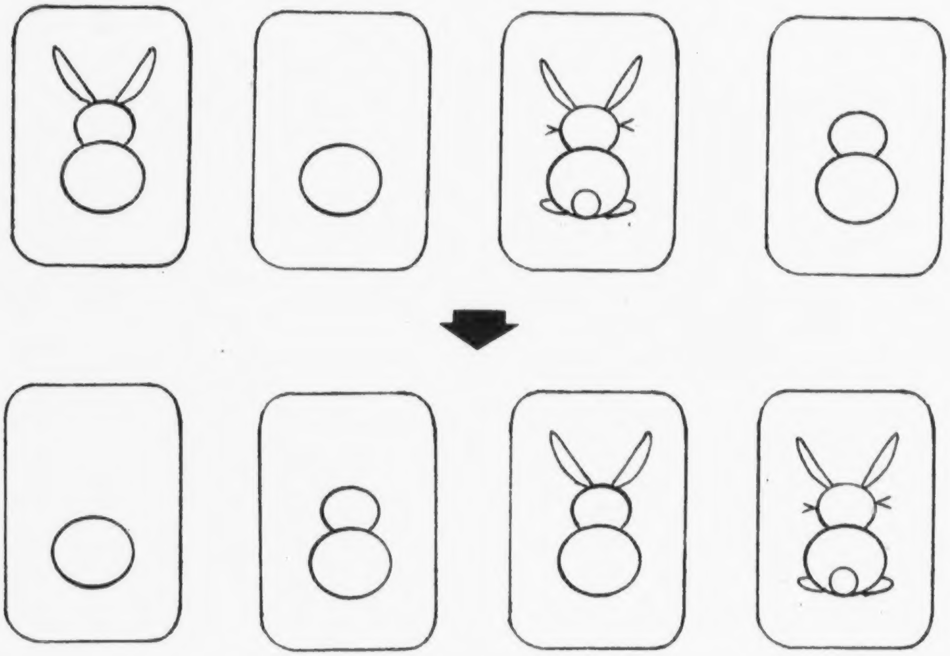
The groups will decide whose story comes closest in all respects to the original.

NOTES:

STRAND: READING: Literal Comprehension - Detecting Sequence.

OBJECTIVE: Given a worksheet which shows, out of sequence, the steps in drawing a picture, the student will reproduce all the steps and the picture in proper sequence.

PROCEDURES: The pictures may be placed on individual cards, shuffled, and the children allowed to place them in sequential pattern.



Cross Reference: Pages 39, 42, and 56

Outside Reference: Clark County School District Appendix, Reading and the Kindergarten Child, p. 60

STRAND: READING: Chronological Sequence.

OBJECTIVE: Given a story or poem read by a peer, the student will retell the story with all events included in order.

PROCEDURES:

1. Teacher or students will select a story or poem.
2. In their Small Groups, the students will select a reader.
3. After listening to the presentation, each member will retell it while the other members record the events. The student may also record events and then retell the presentation.
4. Recordings may be written or drawn.

NOTES:

Cross Reference: Pages 39, 40, and 56

Outside Reference: Clark County School District Reading Guide, 1-12, pp. 90-92

STRAND: WRITING: Handwriting - Copying the Alphabet.

OBJECTIVE: Given a pattern of the alphabet, the student will demonstrate his ability to form each letter by copying the pattern.

PROCEDURES: Review position.

1. The teacher should guide student into analyzing each letter.
2. Evaluation may be done by the student or a classmate. He may use his copy of the pattern of the alphabet for comparison.
3. Students who are ready may proceed to the next concept. Other students should be given extra assistance in needed areas.

NOTES:

STRAND: WRITING: Handwriting - Writing the Alphabet from Memory.

OBJECTIVE: Student should write all of the alphabet from memory.

PROCEDURES:

1. The teacher should guide students into a discussion before giving directions for writing the alphabet. The discussion should center around:
    - a. How letters are made
    - b. Why letter are needed
    - c. The a-b-c order of letters (refer to a picture dictionary)

NOTES:

STRAND: WRITING: Handwriting - Transition to Cursive Writing.

OBJECTIVE: Student will demonstrate his motor coordination and his understanding of cursive writing by accurately:

1. Writing the basic cursive strokes.
2. Saying the letter names.
3. Writing letters in the air.
4. Tracing letters with fingers, crayon, and pencils.
5. Writing letters on the chalkboard.
6. Writing letters on lined paper.
7. Connecting letters to make words.
8. Distinguishing between capital and small letters.
9. Writing words into sentences.

PROCEDURES: Review position.

The teacher should diagnose each student to find out where the student has progressed. She should allow each student to advance individually after adequate instruction on the following essentials of cursive writing:

1. Movements to be used.
2. How letters are slanted.
3. How strokes are joined to make letters.
4. The characteristic of each letter according to:
    a. Beginning stroke
    b. Ending stroke
    c. Stroke peculiar to a group of letters
    d. Height of letter
    e. Alignment
5. Count for each letter:
    a. Rhythm
    b. Speed
6. Quality of lines:
    a. Sharp
    b. Wavering
    c. Too heavy
    d. Too light

WRITING: Handwriting - Transition to Cursive Writing (Continued).

Self evaluation and teacher guidance are necessary in order to improve the student's writing. The student should diagnose his writing by comparing it with a pattern of correct letters, words, and sentences, and by using a checklist similar to the following list:

1. Spacing between letters in a word
2. Connecting letters properly to make words
3. Slanting letters properly
4. Spacing between words in a sentence
5. Using and writing capital and small letters properly
6. Using punctuation where needed

Note: This Objective may be used for students ranging from the second to sixth grade. When student has shown mastery of one concept, the teacher should guide him into the next hierarchy.

The kind and the sequence of practices and demonstrations usually vary with each teacher.

NOTES:

STRAND: SPELLING: Alphabetizing.

OBJECTIVE: Given an alphabet chart and illustrative materials, the student will demonstrate his ability to write and use the alphabet.

PROCEDURES:

1. The student will use an alphabet chart as a guide to write the letters in manuscript or cursive writing.
2. The student will use separate pages to illustrate each letter of the alphabet. A drawing or a magazine picture may serve as an illustration.
3. The student will write a couplet or a definition for the illustrations of each letter of the alphabet.
4. The student will circle words that are found alphabetically between the words "blind" and "blow."

   blaze
   blinders
   blissful

   bloom
   bloat
   blotter

NOTES:

Outside Reference: Clark County School District Reading Guide, 1-12, p.166
Clark County School District Appendix, Reading and the Kindergarten Child, p.47

STRAND: SPELLING: Long Vowels.

OBJECTIVE: From several key words in a given paragraph, the student will demonstrate his understanding of long vowels by filling in the missing vowels.

PROCEDURES: After reading the paragraph, the student will spell correctly words using the long "o" in a paragraph containing blanks. (The teacher should construct similar passages for each long vowel.)

Example:

All during the night, the sn_w fell. However, it was not c_ld. The children were surprised the next morning when they were t_ld what had happened the night bef_re.

Note: This Objective applies to all long vowels and should be applied gradually to each vowel; not to all vowels at once.

NOTES:

Outside Reference: Clark County School District Reading Guide, 1-12, pp. 118-120

STRAND: LISTENING: Auditory Discrimination - Recognizing Differences and Similarities in Sound Patterns.

OBJECTIVE: Given a series of spoken words with different sound patterns, the student will indicate whether the sound in each word is the same as the first word in the series.

PROCEDURES: Sample list:

say
night
we
lay
lie
may
so
Kay

1. Student may say words to his group.
2. Teacher may make a tape of words.
3. Teacher may say words.
4. The students, in Small Groups, should serve as monitors and determine whether each student has picked the right word.

NOTES:

Cross Reference: Page 11

STRAND: LISTENING: Auditory Discrimination - Recognizing Similarity in Sound Patterns.

OBJECTIVE: Given a series of rhyming words, the student will state another rhyming word with the same sound pattern.

PROCEDURES: Teacher may:

1. Make a list of words and give a list to each group.
2. Allow one student to read or say words.
3. As student reads, other students may take turns saying a word with the same sound pattern. For example:

   Student reads, "loud," another student says "proud."

4. Allow time for discussion after each word. For example:

   "How are the two words alike?"
   "Why do they sound alike?"
   "Why don't they sound alike?"

Note: If students are preliterate, the teacher should use fourth or fifth graders as readers.

NOTES:

Cross Reference: Page 27

STRAND: READING: Identifying Specific Information.

OBJECTIVE: Given several pictures, sentences, paragraphs, or short stories, the student will identify the action, condition, properties or relationships described by the teacher.

PROCEDURES: The teacher will present several pictures, sentences, paragraphs, short stories, or articles to the students. The students may then be asked to respond, such as:

1. Select the picture which shows the boy running.
2. Select the sentence that describes the tree.
3. Select the paragraph that generalizes about transportation.
4. Select the article on food production.

Explain the basis for your decision.

NOTES:

STRAND: LISTENING: Maintaining Attention to Follow Directions.

OBJECTIVE: Given a three-part direction, orally, the student will repeat the directions and follow them in sequence.

PROCEDURES: Sample directions:

1. Stand up.
2. Clap your hands twice.
3. Raise your right hand over your head.

Students should be encouraged to make up and give directions to each other.

NOTES:

Cross Reference: Pages 65 and 84

STRAND: LISTENING: Auditory Discrimination - Distinguishing Between General Sounds.

OBJECTIVE: After listening to taped sounds of varying intensity and pitch on a musical instrument, the student will distinguish among these sounds by describing each as loud or soft, and high or low.

PROCEDURES: Teacher may:

1. Allow a Small Group to listen to tape. One student should operate recorder and one should record correct responses. Allow students to discuss responses as they replay the tape.

2. Play the tape and allow each student to write his answer--low, high, soft or loud. Replay the tape and discuss sounds.

3. The teacher may wish to encourage discussions as to what constitutes high, low, etc. The concept of relativity may be introduced with brighter students.

NOTES:

STRAND: WRITING: Narration (Elementary--Preliterate).

OBJECTIVE: Given an event, situation, or series of events, the child will dictate a narrative which will include, subjectively, aspects of the event in chronological order. (Dictation to be given to a teacher, teacher aide, or upperclassman who is at least four years older than the narrator.)

PROCEDURES: Following discussion about stories and how they are told, students should note that each person has something interesting to tell. Arrange for upperclassmen to take dictation.

After the student has dictated his narratives, the transcriber should read it back so that the student can hear it and suggest changes. After the changes have been made, scribes should proofread each other's narratives, make any necessary changes, then return them.

At this time, the scribe should read it to the student-narrator (author) while the student looks on. As he reads, the scribe should follow the print with his finger to help the author see the relationship between his language and the alphabet.

NOTES:

Cross Reference: Pages 34, 35 and 75

STRAND: WRITING: Narration (Elementary).

OBJECTIVE: Given an event, situation, or series of events, the child will give a narrative, placing aspects of the event in chronological order. He will defend his choices of what to include in the narrative.

PROCEDURES: For evaluation, each child should tell his story to a peer without resorting to any written version. The peer (or an upperclassman scribe) can check the written version against the spoken version.

With this Objective, the child should begin to see that subjective importance isn't always the same as objective importance. He should begin to sense what is interesting and important to his readers.

NOTES:

Cross Reference: Pages 33 and 53

STRAND: LISTENING: Auditory Discrimination.

OBJECTIVE: After listening to two records with different nonmusical sounds, e.g., country sounds and city sounds, the student will distinguish between the sources of the sounds.

PROCEDURES: Teacher may:

1. Have students listen to two recordings - one of country sounds, one of city sounds.

   Let Small Groups list sounds and compare with other groups.

2. The student may dramatize a sound. The one who guesses sound and tells from which area it comes may dramatize next.

3. Students may create a shadow play.

NOTES:

STRAND: LISTENING: Maintaining Attention to Follow Directions.

OBJECTIVE: Given a four-step oral direction calling for physical movement, the student will follow the directions in correct order.

PROCEDURES:

1. The teacher, orally, gives directions such as:

   a. Cut a sheet of paper into a square
   b. Draw a circle on the square as large as possible
   c. Draw a triangle inside the circle
   d. Color the design with primary colors beginning with the triangle

2. Students may be allowed to make up direction games.

3. Each student will write a direction calling for some movement.

4. If the listening pupil follows the directions correctly, he takes a turn to give his directions.

5. Treasure Hunt games should be encouraged.

NOTES:

Cross Reference: Pages 65 and 84

STRAND: READING: Recalling Sequence.

OBJECTIVE: Given an oral or printed account, the student will be able to make a sequential list of items or events in the account.

PROCEDURES: The teacher may do any of the following:

1. Read to the class directions for making an object or reaching a goal, then have students report the steps involved sequentially.
2. Briefly present a series of pictures that tell a story. Remove the pictures. Ask the students to tell or write the happenings in order.
3. For silent reading, give the students a list, a story, or set of directions. Write a set of facts from the reading on the chalkboard in random arrangement. Have the students write the set of facts in logical order.

NOTES:

Cross Reference: Pages 39, 40, 42, and 56

STRAND: READING: Identifying Main Ideas - Creating Titles.

OBJECTIVE: Given a picture, a paragraph, or a short story, the student will illustrate his grasp of main ideas in writing by creating a title which relates to the content in the medium.

PROCEDURES: Teacher will:

1. Use opaque or overhead projector to show the media to the entire class. Titles may be compared and discussed.
2. Give each pupil the same kind of media, but different topics. In Small Groups, each pupil may show or read his media and give the title. His peers will determine the relevancy of the title to the media. This behavioral objective should be repeated at successive levels of sophistication.

NOTES:

Cross Reference: Pages 97, 114, and 165

STRAND: LISTENING: Literal Comprehension.

OBJECTIVE: After listening to a classmate begin an original story, the student will continue the story where the classmate left off.

PROCEDURES: One student may begin a story. "One day as I was walking down the street, I met a little green man. He had . . . ," student stops and points out another student to continue the story. This student may add two or more sentences, then point to another student to continue, and so on. The sophistication of the story should increase from level to level.

NOTES:

Cross Reference: Pages 56 and 69

STRAND: LISTENING: Literal Comprehension - Identify Sequence of Ideas.

OBJECTIVE: After listening to a taped passage which contains a sequence of ideas, the student will list the sequence of events in the order in which they occur.

PROCEDURES:

1. Teacher may make tapes of passages.
2. Student may work in groups or individually.
    a. Student may operate tape
    b. Listen to tape
    c. Describe sequence of ideas (write them down)
    d. Replay tape and check answers

NOTES:

Cross Reference: Page 56

STRAND: LISTENING: Evaluation - Good Listening Habits.

OBJECTIVE: After listening to any presentation, the pupil will evaluate his listening abilities according to his level of sophistication by:

1. Discussing listening checklist.
2. Listening to the presentation.
3. Evaluating his listening abilities in oral or written response.
4. Determining what he needs to improve his listening abilities.

PROCEDURES: Sample checklist:

1. a. Maintains attention
   b. Follows simple or complex directions
   c. Knows why he is listening
   d. Looks at the speaker
   e. Concentrates on what the speaker says

2. a. Determines the speaker's purpose
   b. Remembers important ideas and supporting ideas
   c. Comprehends and interprets the facts
   d. Judges the facts critically

3. a. Takes notes, if necessary
   b. Outlines the presentation, if necessary

4. a. Relates the speaker's points to his own experience
   b. Judges his own listening ability, then lists his weak and strong points
   c. Decides how to improve his weak points

Cross Reference: Page 72

Outside Reference: Loban, Walter. Teaching Language and Literature. Harcourt, Brace, and World, 1961, p.183

STRAND: LISTENING: Literal Comprehension - Identifying Sequence of Events.

OBJECTIVE: After listening to a scrambled paragraph in which sentences are spoken out of sequence, the student will unscramble the sentences and put them in their correct sequence.

PROCEDURES: Teacher may:

1. Make tape of scrambled sequences.
2. Allow student to make tape of scrambled sequences.

Student may:

1. Listen to tape.
2. Discuss and write sequence of ideas in order.
3. Replay tape and check answer.

NOTES:

Cross Reference: Page 56

STRAND: LANGUAGE: Power of Language.

OBJECTIVE: Given a problem without apparent solution, the student will demonstrate that he understands the power of language by using it in a solution to the problem.

PROCEDURES: The teacher should start with a question such as, "How can I make the door open without moving from my chair?" The student will offer a solution using language such as, "John, open the door," showing the power of language to solve problems.

The students in Small Groups should then compose their own items of this type to use with other Small Groups or with the class as a whole.

NOTES:

Cross Reference: Page 163

STRAND: LANGUAGE: Description.

OBJECTIVE: Given an unseen object, the student will demonstrate his awareness and mastery of descriptive language by describing the object to an audience of his peers.

PROCEDURES: The student will reach into a box where an object is hidden. He will describe (either orally or in writing) the object he has touched. For example, the object might be a rock, an ice cube, a stuffed or live animal, etc. The class or Small Group will listen to (or read) the student's description and discuss it. For instance, they might try to determine what the object is from the description.

The object will then be shown to the students who will compare it with the concept that they had formed from the description given.

NOTES:

STRAND: CRITICAL THINKING: Recognizing Exaggerations and Distortions.

OBJECTIVES: Given a speech containing obvious exaggerations and/or distortions of fact, the student will participate in questioning the speaker about the distortions and exaggerations.

PROCEDURES: The student will listen with his Small Group to a short speech containing obvious exaggerations and/or distortions of fact. He should then participate in questioning the speaker, press-conference style, about the distortions and exaggerations. The students might also benefit from analyzing monologues by outstanding comedians.

Note: If the speech is given by a student, he should take care to speak as naturally as possible so that he gives no unnecessary clues.

For example: The student-speaker displays a photograph or art print and gives a short speech describing it. The speech could contain any or all of the following: exaggerations, distortions, incorrect descriptions, descriptions of something not in the picture, etc.

The class or Small Group to whom he is speaking should then question him about the inaccuracies contained in his presentation.

NOTES:

Cross Reference: Pages 72 and 309

STRAND: CRITICAL THINKING: Distinguishing Appropriate Elements.

OBJECTIVE: Given two pictures or names of recreation areas, e.g., the beach and the forest, the pupil will distinguish between the kinds of activities appropriate for each area.

PROCEDURES: Teacher may:

1. Use pictures, articles or poems to initiate interest.
2. Use class or Small Group discussions.

Pupils may:

1. Work individually after class discussion.
2. Work in a Small Group after discussion.
3. Present answer in the form of:
    a. Categorized list of experience chart
    b. Verbal categorization by group members

NOTES:

STRAND: SPEECH: Telephone.

OBJECTIVE: The student will demonstrate his understanding of telephone manners by conducting a simulated phone conversation in class.

PROCEDURES:

1. He will pick up the phone and hold it in the right position.
2. He will then dial his number correctly.
3. He will identify himself clearly at the beginning of the call.
4. He will adjust his voice volume according to the needs of the situation, neither so loud as to be offensive, nor so soft as to be poorly heard.
5. He will listen without interrupting the other party.
6. He will articulate clearly enough to be plainly understood by the other party (to be checked by having the other party repeat, verbatim, selected sentences of the speaker).

NOTES:

STRAND: SPEECH: Captioning and Explaining a Picture - Speaking.

OBJECTIVE: Given a picture which the student has captioned, he will:

1. Read the caption to the group or class.
2. Note details in the picture and relate them to what is going on in the picture, i.e., he will discuss the relation of the parts to the whole.
3. Relate the caption to the picture.
4. Describe the picture and tell a story about what is going on in it.

PROCEDURES: After captioning a picture, the student will address his group or the class covering all the details mentioned in the Objective.

NOTES:

STRAND: IMAGINATION: Interpretation - Creative Expression - Fantasy.

OBJECTIVE: Given the stimulus of a picture or situation in which the subject is one of fantasy or make-believe, the student will demonstrate his imaginative ability by creating his own make-believe story with himself as protagonist.

PROCEDURES: The student with his Small Group, may role-play a story based upon a title that he has pulled from a collection of titles. Obviously, terms such as "protagonist" should not be required knowledge at the lower levels. The goal is the stimulation of imaginative response.

NOTES:

Cross Reference: Page 295

STRAND: IMAGINATION: Reading - Extrapolating.

OBJECTIVE: Given a picture, short story, or passage whose conclusion is incomplete, the student with his Small Group will develop different conclusions to the presentation.

PROCEDURES:

1. Use a story pertinent to the student's background, culture, and interest.

2. After observing or reading the material, the students in their Small Groups will do the following activities according to their level of sophistication:

   a. Develop different conclusions to the presentation

   b. Select students to dramatize the story with its new ending

   c. Present the drama to the class

   d. Draw a picture to depict different conclusions

   e. Write different conclusions to the presentation

   f. Read and discuss conclusions in an open-class discussion wherein the reasons for each ending shown may be examined. Whenever possible, the teacher should attempt to elicit reasons why some endings worked and some did not.

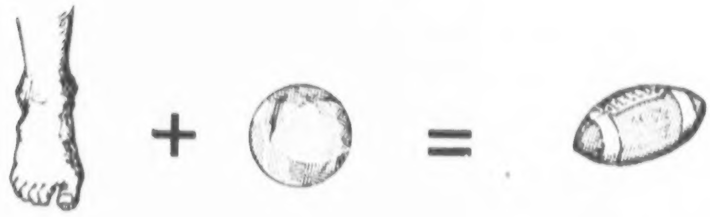
NOTES:

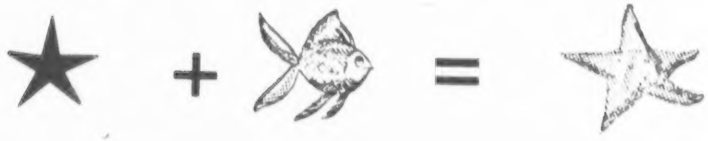
STRAND: SPELLING: Writing Compound words.

OBJECTIVE: The student will join names of two ideas or concepts, to form a single compound word.

PROCEDURES: Note: Using a worksheet containing sets of pictures of two objects, each student will practice forming compound words by combining two words and writing the words on a line.

Sample:





Cross Reference: Page 1

Outside Reference: Clark County School District Reading Guide, 1-12, p.61

STRAND: SPELLING: Study Skills - Use of References - Dictionary.

OBJECTIVE: Given an unfamiliar oral or written word, the student will find the word in a dictionary, note its spelling, and use the word correctly in a sentence.

PROCEDURES: The student will work with a Small Group to compile a list of unfamiliar words which will be written or pronounced for another group to define and use in sentences.

The Small Groups could accumulate points for correctly-used words in the exchanges, using a chart to show progress during a week or month.

NOTES:

Cross Reference: Page 87

STRAND: IMAGINATION: Bookmaking.

OBJECTIVE: The student will demonstrate his understanding of the nature of books by compiling his first five or more dictated narratives into a book.

PROCEDURES: The student will draw and/or paint a cover for the book, title it, make a table of contents, include page numbers and illustrations, and staple it all together. (If the student's writing consists of factual material or essays, he will also include an index. The amount of detail of the index will depend on the level and sophistication of the student and the material.) If the class is early literate, they should trade their books with a peer class. If it is at the intermediate level, the class should consider making books specifically for the first and second grades.

Note: As optional material for those students who are particularly interested, the teacher could suggest procedures which would allow the student to become more familiar with the art and craft of bookmaking.

NOTES:

Cross Reference: Pages 33 and 34

STRAND: IMAGINATION: Creating a Narrative.

OBJECTIVE: Given a non-clue situation, the student will furnish a location, feelings, dialogue, and rationale for the characters in the situation.

PROCEDURES: Start with a teacher-suggested non-clue situation such as, "Standing by the door, Beejay felt a tap on the shoulder and heard a voice say, 'Where were you yesterday?'"

The student will furnish location, feeling, dialogue, etc. In the course of his narrative or drama, he will explain who the characters are, where they are, the meaning of the questions, and, in general, "flesh-out" the story.

After some practice with teacher-created situations like this, have the students create their own in Small Groups. Later have these exchanged and circulated among other groups. Obviously, the sophistication of the presentations will vary according to the levels of the class using this technique. At upper levels, vividness of imagination and completeness of characterization should be important considerations in judging the presentations. At lower levels, the prime considerations should be logic of the story-line and appropriateness of the language.

NOTES:

STRAND: WRITING: Capitalization and Punctuation.

OBJECTIVE: Given a story printed on the chalkboard without capitalization and punctuation, the student will identify words needing capitalization and indicate the punctuation needed.

PROCEDURES: The teacher or a student from an upper grade will print a story on the board. The students will be asked to decide what punctuation and capitalization the story needs. (Younger children could raise their hands to make suggestions; older children could copy the story, supplying needed capitalization and punctuation.)

The story should be one written or told by a member of the class.

NOTES:

Outside Reference: IOX, K-3, p.67

STRAND: WRITING: Translating Sensory Experience into Writing.

OBJECTIVE: Provided with a pleasurable observation, the student will write up the observation using complete sentences, correct spelling, descriptive words, and figures of speech appropriate to his level.

PROCEDURES: This objective is designed with field trips in mind. Anything that the student might see on such a trip is potentially usable. The trip need not be specifically designed for language arts classes. Indeed, any cross-discipline activity should be welcomed; conversation and writing should be about diverse subjects.

The actual writing should be preceded by discussion. Talking about the experiences can firm up impressions so that precise description is somewhat easier for the student.

Note: Mechanical aspects of the paper, such as spelling, punctuation, etc., may be used as the basis for evaluation of students' ability to transcribe, or as ends in themselves. In no case should mechanics form the basis for evaluating the ideas of the composition. Considerations for this assignment should be kept separate: one for mechanics and one for the clarity of communication. In addition, evaluations may be made of the students' ability to observe and report, their use of description, their use of figurative language, and/or the accuracy of their observation. The resulting narrative or exposition may be taped by students for use in other objectives.

Cross Reference: Page 42

Outside Reference: A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers, ch.8, p.127

STRAND: LANGUAGE: Dialects - Sensitivity to Dialect Differences.

OBJECTIVE: Given recordings of various Canadian and British speakers, the student will compare the dialects.*

PROCEDURES: Following a discussion of various dialects, the student will listen to a recording of Canadian and British speakers. He should then compare (in discussion or in writing) the dialects, pointing out specific details.

This exercise should be modified and repeated to cover most of the dialect differences that the student is likely to encounter.

NOTES:

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* Comparisons may be made at any level of sophistication. That is, younger students may notice the "strange" way that British speakers pronounce the "r" in words like car, bar, far, etc. Older students might discuss differing vowel qualities and differing usages.

STRAND: LANGUAGE: Sensitivity to Dialect Differences.

OBJECTIVE: (Class must be heterogeneous as to dialect--if not, see Page 103.)

Given a story told by different members of the class, each having a different dialect*, the student will participate (without making value judgments) in Small Groups or class discussions about the differences and similarities of the dialects.

PROCEDURES: The student will listen to the same story told by different members of the class, each having a different dialect.* The story should be a simple one at first, perhaps one of Aesop's Fables. Only the bare outline of the story should be given to the presenter so that he can flesh it out with his own language.

Each student will then participate in Small Group and/or class discussions about the differences and similarities of the dialects. Recordings of the presentation will facilitate discussion.

Criteria: Discussions should include the speaker's verb usage, pronoun usage, verb-subject agreement, etc. However, value judgments such as "proper," "good English," "correct," etc., should be avoided since such terms are not descriptive and are usually emotion-based.

Note: Students should be aware of the objective, its criteria, and the fact that their peers and the teacher will judge comments in light of the criteria.

*See Glossary

Cross Reference: Page 88

STRAND: WRITING: Narration.

OBJECTIVE: The student will narrate, in writing, a meaningful personal experience. He will express his thoughts in chronological order.

PROCEDURES: This objective is aimed at helping children see and/or create meaning in experience, also, see pertinence to a story line. The activity should begin with discussion (class and Small Group) of why certain events are included in stories and why others are not included.

Student discussion should center around importance of events and why they belong in a story.

Note: This Objective should not be divorced from the associated objectives in the SPEAKING and LISTENING STRANDS.

NOTES:

Cross Reference: Pages 34 and 126

STRAND: WRITING: Narrative Improvement.

OBJECTIVE: Given a narrative written by another student, the student will read or listen to it and suggest alternatives to faulty* sentences.

PROCEDURES: Following intensive study of faulty sentences, the student will read or will listen to the teacher, or an older student, read a narrative written by another student. He will then suggest alternatives to faulty sentences. He will make such suggestions in a Small Group situation, taking turns with the other members of the group.

Care should be taken not to over-categorize the possible sentence faults. Content should be the major arbiter of faultiness.

NOTES:

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* Here faulty means that the sentence does not communicate as clearly as the context indicates. It could be a fragment where a fragment is not advisable, it might involve incorrect verb usage, or it might contain numerous other faults which would interfere with understanding.

Cross Reference: Pages 216, 217, and 218

STRAND: SPEECH: Discussing Similarities and Differences.

OBJECTIVE: Given two pictures, the student will discuss the similarities and/or differences between them.

PROCEDURES: The items discussed will depend upon the level and sophistication of the student. The pictures should come from a large collection of pictures brought in by students. The student making the presentation might draw two pictures from a box so that he doesn't know what he's getting, or be given two which have been preselected and which have obvious grounds for comparison. Preselection may be by Small Groups or by the teacher.

NOTES:

Cross Reference: Page 64

STRAND: SPEECH: Developing a Story From Related Pictures.

OBJECTIVE: Given a series of related pictures, the student will create a story connecting the pictures sequentially.

PROCEDURES: While looking at a series of related pictures, the student will develop a short story in sequential order using clear language. He will, orally, present the story to his Small Group for assessment and criticism. If necessary, he will modify the story in light of his group's criticism. Later, he will present the story to the class.

Students at high levels (intermediate and above) should be able to do essentially the same thing with a set of unrelated pictures.

NOTES:

Cross Reference: Pages 64 and 218

STRAND: SPEECH: Class Discussions.

OBJECTIVE: The student will demonstrate his understanding of the techniques of class discussion by participating in class discussions.

PROCEDURES: The students will participate in class discussions according to the criteria listed below. Each of the criteria should be worked on separately with students who have trouble with these things. For instance, for criterion number 4, the student could observe a planned situation wherein a student is talking to a teacher as if the teacher were a peer. The observing student would detect those elements in the conversation which were inappropriate in that context.

1. He will talk to the audience, whether it is the teacher, the class, or both.
2. His voice volume will be appropriate for the surroundings and the audience.
3. He will use various discussion skills such as listening closely to others in the group, respecting others' opinion, and freely interacting with other members of the class and/or the teacher.
4. He will show that he understands the nature of the audience, i.e., his speech will be for addressing the class and/or the teacher.
5. He will articulate clearly enough to insure adequate understanding on the part of his audience.

NOTES:

Cross Reference: Pages 67 and 110

STRAND: SPEECH: Developing a Story From a Picture.

OBJECTIVE: Given a picture as a reference point, the student will develop a short story and present it orally.

PROCEDURES: While looking at a picture, the student will develop a short story in sequential order. He will orally present the story to his Small Group for assessment and criticism. If necessary, he will modify the story in light of the Small Group's criticism before presenting it to the class.

Note: If the student's dialect differs distinctly from Standard English, his "best" articulation shouldn't be compared with native Standard English speakers.

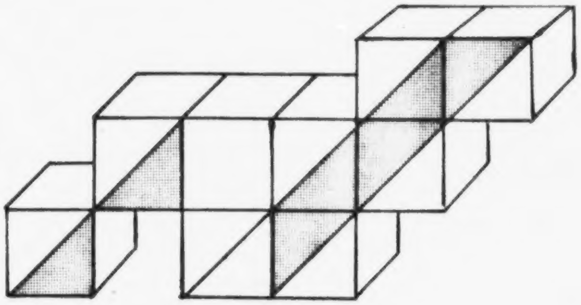
NOTES.

STRAND: SPEECH: Giving Directions.

OBJECTIVE: Given a procedure or process to look at, the student will orally give directions to a peer so that the peer can duplicate the procedure or process.

PROCEDURES: Two students volunteer from a Small Group and are seated back-to-back so neither can see what the other is doing. One student either describes or makes and describes an arrangement of blocks. The other student attempts to duplicate the arrangement with another set of blocks.

Sample arrangement:



Note: Since this objective requires separate operations by two students, the teacher should take care in applying the criteria: Make sure that failure to duplicate the process or procedure is due to faulty directions rather than faulty listening.

Cross Reference: Page 84

STRAND: SPEECH: Giving Directions - Precise Language.

OBJECTIVE: Given an assignment to deliver an informative and instructional talk, the student will organize his talk so that the instructions are given sequentially.

PROCEDURES: Sample item:

Give an informative three- to five-minute talk in which directions are provided to get from one place to another. The teacher may want to consider having boys give directions to girls and vice versa. Boys might explain how to change a tire, clean a fish, or build a fire. Girls might tell how to bake a cake, raise a hemline, or roll one's hair.

NOTES:

Cross Reference: Pages 31, 56, and 149

Outside Reference: IOX, LA 7-9, p.197

STRAND: LISTENING: Functioning as a Listener.

OBJECTIVE: Given a situation in which the student functions as a listener, he will demonstrate understanding of his responsibilities in that role by performing in accordance with prespecified criteria. (See page 42.)

PROCEDURES: Teacher may:

1. Allow student to make oral reports.

2. Organize Small Groups.

3. Give each Small Group a checklist. Allow time for student discussion in Small Groups. Sample checklist to be used in addition to Page 35 and Page 50. The student has been a good listener if:

   a. He listens courteously and looks at the speaker
   b. He thinks about what the speaker is saying as demonstrated by ability to:

      1) Tell the speaker what he did well
      2) Tell the speaker how he could have made his report even more interesting
      3) Accurately summarize the speaker's presentation

NOTES:

Cross Reference: Page 283

STRAND: CRITICAL THINKING: Logical Thinking - Sensing Sequence.

OBJECTIVE: Given an interrupted oral presentation, the student will demonstrate his perception of the progression of thought in the presentation by telling what the next logical or associational step should be.

PROCEDURES: The student will perceive a line of thinking or progression of thought in an oral presentation. For instance, the oral presentation could be a set of directions for making something or getting somewhere. The teacher, or preferably a student, could make the presentation, which could be as "easy" or as "sophisticated" as desired, depending upon level, specific purpose, etc. At the point of interruption, the Small Group of students will discuss the next step needed to continue the directions.

NOTES:

Cross Reference: Pages 39 and 56

STRAND: CRITICAL THINKING: Reading - Generalization.

OBJECTIVE: Given a set of facts contained in a picture, a short article, or a paragraph, the student will demonstrate his ability to generalize about the whole set of facts.

PROCEDURES: The level of sophistication of the student should be taken into account when he and the teacher select material.

Students may observe pictures on an opaque or overhead projector, or a displayed picture.

Students may:

1. Listen to a taped passage.
2. Listen to another student read a passage.
3. Read a passage himself.
4. Listen to the teacher read a passage.

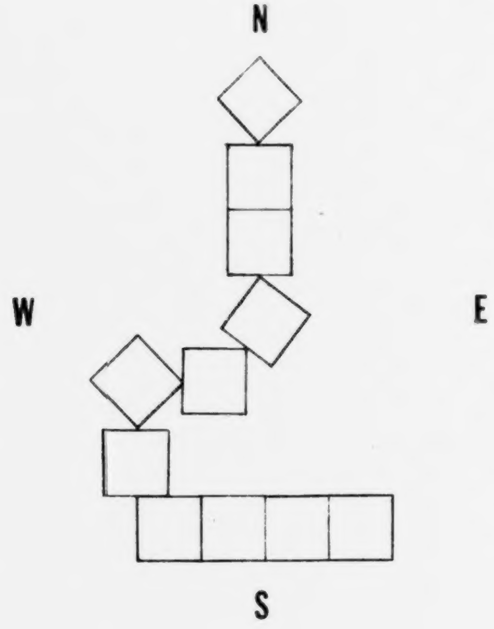
Students may later discuss facts in the media and arrive at some generalization about the facts.

NOTES:

STRAND: SPEECH: Giving Directions.

OBJECTIVE: Given an easily-made drawing to look at, the student will give oral directions to a group so they may duplicate the drawing.

PROCEDURES: Use the drawing below or one similar to it. The teacher may wish to aid young students by labeling the left side of the drawing "West," the top "North," the right "East," and the bottom "South." The squares should be 1" by 1". The student may use any type of description or direction. Discussion about the efficiency of direction should be encouraged, but with emphasis on positive criticism. Students having a "better" way to describe the drawing should be allowed and encouraged (not forced) to give directions for duplicating another drawing.



Cross Reference: Pages 31 and 36

STRAND: SPEECH : Oral Presentation.

OBJECTIVE: The student will demonstrate his understanding of the techniques of oral presentation by making an oral presentation to the class.

PROCEDURES: The student will make an oral presentation to the class and should perform according to the criteria listed below:

1. He will talk to the audience, whether it is the teacher or the class.
2. He will use the appropriate voice volume.
3. He will maintain eye contact with his audience.
4. He will demonstrate that he knows the nature of the audience.
5. He will be expressive in his voice pitch, the modulation of his voice, and in his stress.
6. He will articulate as clearly as his chosen dialect demands.
7. The presentation may be an evaluation presentation, given only to and for the teacher, so that the teacher may determine the degree to which the student has mastered a particular dialect.

NOTES:

Cross Reference: Pages 67,110,122,179,and 282

STRAND: READING: Recreational and Aesthetic Reading - Oral and Silent Reading for Pleasure.

OBJECTIVE: Student will recognize his classroom leisure time, identify a variety of reading areas which interest him, find interesting material, and use material to read silently or orally for pleasure.

PROCEDURES: For initiation of recreational and aesthetic reading, student and teacher will:

1. Provide a wide variety of printed material.
2. Schedule a recreational reading time.
3. Introduce and research these words: leisure time, recreational, aesthetic. At the elementary level, students may hypothesize about the words in Small Groups.
    - a. Allow students to do research on the words
    - b. Students will discuss their findings in their groups
    - c. Each Small Group will arrive at an appropriate concept for each word
    - d. A speaker for each group will read his group's concepts for each word
4. Groups will discuss each group's concept, select the most appropriate corner, and use concepts to make posters or pictures for the recreational reading corner or bulletin board.

Teacher should use all imaginative and creative approaches to motivate the student to read voluntarily.

NOTES:

STRAND: READING: Oral and Silent Reading - Dramatic Expression.

OBJECTIVE: The student will demonstrate ability to develop reading into drama.

PROCEDURES: Students will select a story, change narrative into drama, improvise content, select a director, select actors to fit each role, and perform the roles.

NOTES:

Cross Reference: Page 54

STRAND: WRITING: Dictation.

OBJECTIVE: Given a kindergarten or first-grade child as a partner, the student will write a narrative dictated by his partner.

PROCEDURES: The student will:

1. Write the narrative as closely as possible to how it is spoken, using accepted spelling.
2. Break the sentences as closely as possible to where natural breaks occur.
3. Immediately upon completion, read it back to his partner, asking if there is anything he wishes to add or delete.
4. Write his partner's name as the author and his own name as transcriber.
5. Reread the narrative with his partner, making sure his partner can read all the words.

Cross-proofreading by the scribes should be stressed and spelling dictionaries must be available. There should be some rapport between the scribe and the author so that they can discuss what the author wants to say. However, the teacher should be alert to the possibility of the scribes telling the authors what to write.

NOTES:

Cross Reference: Pages 23 and 34

STRAND: IMAGINATION: Developing an Outline into a Story.

OBJECTIVE: Given a story outline, the student will develop a plot, filling in activities, conversations, motivations, and other suitable details for a complete story.

PROCEDURES: Sample:

Study the following outline. Discuss possibilities for developing details with a Small Group. Have a scribe write down suggestions to fill in the story with activities, conversations, reasons for actions, and other details as mentioned by members of the group. When the story is completed, the group may share with the class by dramatization, reading, or by a mural or series of illustrations.

1. A boy is anxious to visit his sea captain uncle.

2. A family problem makes the trip doubtful.

3. The boy partially gets his wish.

Small Group discussions should lead to decisions about the success of other groups' efforts.

NOTES:

Cross Reference: Pages 262 and 264

STRAND: READING: Inflectional Endings.

OBJECTIVE: Given a list containing sets of words (see below), the student will demonstrate his understanding of word formation by defining the inflectional endings and/or morphemes used in the words.

PROCEDURES: Students should induce from the paired sets (1) how to form the word, and (2) the meaning of the morphemic suffixes. In Small Groups they can move from induction, wherein they derive a generalization, to deduction, wherein they proceed from a generalization to specific word formation.

sting	stinger	take	taken	spin	spins
lay	layer	drive	driven	bat	bats
pitch	pitcher	shake	shaken	swim	swims
mix	mixer	give	given	pop	pops

NOTES:

Cross Reference: Page 242

STRAND: READING: Reading Study Skills - Use of References - Table of Contents.

OBJECTIVE: Given different kinds of books, each of which contains a table of contents, the student will determine the types of information contained therein and will demonstrate his ability to use the table of contents by identifying the pages upon which a specific story or article begins and ends.

PROCEDURES: The student may work in Small Groups with one serving as leader in finding:

1. Title of selections.
2. Authors of selections (if given).
3. The page number on which each selection begins.
4. Subheadings (if given).

NOTES:

STRAND: IMAGINATION: Mythology - Creating Myths that "Explain" Phenomena.

OBJECTIVE: Given a familiarity with several myths from various sources, the student will compose a myth of his own.

PROCEDURES: After reading several myths from various sources, the student will compose a myth that explains something with which he is familiar. For instance, he could write about why the peak of Mt. Charleston is treeless or reveal the identity of the sleeping figure outlined by the silhouette of Frenchman's Mountain.

At upper levels, students may wish to satirically "explain" political actions or habits; national, foreign, or domestic policy; the physical characteristics of a national figure, a quirk of the American mind, etc.

NOTES:

Cross Reference: Page 269

STRAND: IMAGINATION: Expressing Moods and Feelings - Role-Playing.

OBJECTIVE: Given a series of sequential events, the student will role-play a character through a series of events, consisting of various activities and requiring the portrayal of various emotions and moods.

PROCEDURES: Start with a teacher-suggested role-playing assignment such as:

You are a boy who wakes up feeling great because it is Saturday morning. Another boy promised to meet you at the park at 9 a.m. to trade his collection of sea shells for your old baseball glove. When you go out to get your bike, you find it has a flat tire. By the time you get to the park (half an hour later), the other boy has already sold his sea shells for a dime.

Next, have the students create their own role-playing situations in their Small Groups. Later have these exchanged and circulated among other groups. Discussion generated by the presentations should consider ways to express a given feeling or mood. This will lead to comparison of expressive techniques and mannerisms.

NOTES:

Cross Reference: Pages 85 and 211

STRAND: LITERATURE: Emotional Point-of-View - the Position (Character) with Whom We Identify.

OBJECTIVE: The student will list at least three lines identifying the character who begins our sympathies in a given story.

PROCEDURES: (Suggested for grades 3-6)

Using several quotations from a story the students have read, the teacher will identiy the sympathetic character in a story. The student in his Small Group will compile a list of quotations from a given story which identifies a character as the one with whom we sympathize or identify. The student will hand in his list for teacher evaluation. The teacher will transfer some of the most revealing and some of the inaccurate student examples to overhead transparencies. The teacher will solicit oral comments from the entire class as to the appropriateness of each of the quotations listed.

NOTES:

STRAND: LITERATURE: Technical Point-of-View - the Narrator.

OBJECTIVE: The student will list at least three lines which identify the narrator of a given story.

PROCEDURES: (Suggested for grades 3-6)

Using several quotations from a story the students have read, the teacher will identify the narrator of the story. The teacher will carefully explain that the narrator is not always the person with whom we identify in the story. Working in the Small Groups the students will compile a list of quotations (from a story they have read) which identify the narrator of the story. The teacher will transfer some of the clearest, as well as some of the inaccurate, student examples to a mimeographed sheet. The students in the Small Groups will decide upon the validity of each of the listed student examples. The teacher will solicit oral comments from the entire class as to the appropriateness of each of the quotations listed.

NOTES:

STRAND: SPEECH: Oral Directions.

OBJECTIVE: The student will give another student or students oral directions on:

1. Where to go and how to get there.*
2. How to make a simple object.
3. Where and how to find information on a given topic.
4. A series of actions to be performed.

PROCEDURES: The student will give oral directions to another student or students. The student(s) to whom the directions were given will then attempt to follow them.

NOTES:

* Only places whose existence is objectively verifiable should be used. The use of mythical locations might tend to foster student disagreement.

Cross Reference: Pages 31,36, and 149

STRAND: SPEECH: Oral Explanation.

OBJECTIVE: The student will demonstrate his mastery of the techniques of oral presentation by explaining a process, situation, or event to an uninformed peer so that the peer can understand it.

PROCEDURES: The student will explain a story, process, situation, or event to an uninformed peer so that the peer can understand it. The evaluation will depend upon close questioning of the listener to determine how much of the explanation he understood.

Note: Where there is an apparent lack of understanding, the speaker and listener should discuss the communication so as to illuminate the area of difficulty.

NOTES:

Cross Reference: Pages 31, 36, and 149

STRAND: SPEECH: Role-Playing.

OBJECTIVE: Given a situation and a role, the student will perform the role within that situation.

PROCEDURES: The teacher will assign the student a situation and a role within that situation, (depending upon the level and/or degree of sophistication of the student). The student will then perform that role according to the criteria listed below. Later, in Small Groups, the students should improvise their own roles and situations, and perform them.

1. His voice volume will be appropriate to the surroundings, audience, and requirements of the role.

2. When appropriate, he will maintain eye contact with the person(s) being addressed.

3. He will be expressive in his speech, varying his pitch, volume, and stress as the role demands.

4. He will articulate as clearly as his chosen dialect demands.

5. He will display other oral characteristics appropriate to the role and situation. (see note below*)

*Note: The above criteria are for judging the student's oral skills, not necessarily for any other purpose. Obviously, the content of his role may be judged for other reasons.

NOTES:

Cross Reference: Page 80

STRAND: READING: Study Skills - Use of References - Dictionary.

OBJECTIVE: The student will demonstrate ability to use a dictionary by locating definitions of the words compiled by peers and writing sentences using each word with all meanings.

PROCEDURES:

1. Small Groups will design and exchange lists of words which have various meanings. The receiving teams will correctly incorporate the words in sentences which are checked by the constructing team.

2. Small Groups will design and exchange items for dictionary search similar to the following:

   (Using the Random House Dictionary of the English Language, 1966.)

   a. Locate a word between the guide words "Guaxupe" and "guide right" which means either a particular island, a breed of cattle, or a knitted shirt. (Guernsey)

   b. Locate an item in the dictionary on page 531 which gives information on a U.S. President. What are the facts? (Fillmore, Millard; 1800-74, 13th President of the United States 1850-53)

   c. In the section of "signs and symbols" find the Wind Scale and draw the symbol with meanings.

NOTES:

Cross Reference: Page 52

STRAND: READING: Discussion of Reading.

OBJECTIVE: The student in his conversation and/or discussion, will cite ideas or facts about which he has recently read.

PROCEDURES: Student should voluntarily read material appropriate to his level of sophistication.

This performance should not be used as a formal exercise.

Student will use his own initiative in citing his ideas and facts about his reading. If student does not perform as he should, the teacher should use other approaches for motivation.

STRAND: LANGUAGE: Acronyms.

OBJECTIVE: The student will demonstrate his understanding of acronyms by creating original examples.

PROCEDURES: We all know Bozo. Let's have fun and describe him.

B - big
O - oval
Z - zippy
O - okay

Now it's your turn. How would you describe Curious George?

C G
U E
R O
I R
O G
U E
S

The teacher should ask for examples that are used often, such as NATO, NASA, UNICEF, etc.

Outside Reference: Kraft, Vera M. and Madeleine Fleming, Ruby Thomas Elementary School, Creative Expression Packet CE-WP-2.

STRAND: LANGUAGE: Punctuation.

OBJECTIVE: Given an oral sentence, the student will demonstrate his understanding that punctuation aids in translating the meaning of spoken language into written language by writing the sentence and supplying the correct punctuation for the meaning expressed.

PROCEDURES: Punctuation will conform to Standard English usage, and will clarify and reinforce the meaning of the sentence.

The student will listen to sentences that are read aloud (by the teacher or another student). He should then write the sentences, using appropriate terminal punctuation. At higher levels the sentences and the responses to them must become more sophisticated.

An alternate method is to duplicate the passage without punctuation and have the students insert it as the passage is being read.

The differences between oral and written communication can be underscored by having students record their conversations or group discussions, then transcribing and punctuating portions.

Outside Reference: IOX, Language Arts K-3, p.80

STRAND: LANGUAGE: Word Form Changes.

OBJECTIVE: Given only the definitions of compound words, the student will use the appropriate word transformation to provide the words for each definition.

PROCEDURES: The student will give (either orally or in writing) the appropriate word transformation by answering questions such as:

1. "What is the word for paint that sprays?"
   Answer: spraypaint

2. "What is the word for the animal that eats ants?"
   Answer: anteater

NOTES:

Cross Reference: Page 169

Outside Reference: Clark County School District Reading Guide, 1-12; 10X, LA 4-6, p.9

STRAND: LANGUAGE: Contractions.

OBJECTIVE: Given a group of pronoun-verb and verb-adverb combinations, the student will demonstrate his knowledge of contractions by giving the contracted form wherever possible.

PROCEDURES: Following some study and discussion of contractions, give the student a list of words consisting of pronoun-verb and verb-adverb combinations; e.g., he will, will not, etc. Each student will then contract the combinations that are acceptable in Standard English usage.

NOTES:

STRAND: LANGUAGE: Language Analysis.

OBJECTIVE: Given sets of sentences, either student-generated or professionally written, the student will participate in inductive investigation of them for the purpose of discovering the differing functions of words.

PROCEDURES: The teacher may begin by asking the class what certain words do in a sentence. For example, pointing to a noun in each sentence, the teacher may elicit the answer that such words serve to name things. After the function of the word is recognized by the students, the teacher may name the word. The naming, however, is secondary and should not become an end in itself.

The students should then generalize about the word. Ask, "What is always true about nouns?" The students should be able to offer a working definition, e.g., "Nouns can get wet."

The following scheme is recommended for the systematic investigation of the student's language. The teacher should expand upon this scheme as students experience need for the concepts.

1. Nouns (What do they do?)
2. Verbs (What do they do?)
3. Noun/verb relationships (What does one do to/for the other?)
4. Adjectives (What do they do?)
5. Noun/adjective relationships (What does one do to/for the other?)
6. Adverbs (What do they do?)
7. Verb/adverb relationships (What does one do to/for the other?)

Objective number 94 suggests one way in which the word relationship may be treated. The students should participate in writing sentences that employ a given relationship so that they can see what is possible by manipulating their language. If language analysis is important at all, it is important for the insight it should lend about how the student's own language functions. Under no circumstances should such an investigation be allowed to degenerate into a dry pursuit of information. If the teacher finds that students are failing to see that it is their language which is being looked at, then the procedure should be reevaluated and the problem attacked differently.

Note: Basically, this Objective is similar to number 96. The essential difference is that this one stresses the student's participation in all phases of the activity.

Cross Reference: Page 96

STRAND: LANGUAGE: Noun-verb and Noun-adjective Relationship.

OBJECTIVE: Given a noun, the student will name suitable verbs and adjectives.

PROCEDURES: Either in groups or as an entire class, the students will orally supply verbs and adjectives suitable for given nouns. Begin the activity by giving the class some nouns, but continue the activity with the students in groups, each group deciding the suitability of the stimuli and responses.

The teacher should encourage a game format when working with relatively simple concepts such as this one. For example, children could attempt to think of nouns that grammatically work, but are idiomatically and logically unsuitable.

NOTES:

STRAND: LANGUAGE: Formation of Sentences - Using Adjectives and Adverbs in Sentence Building.

OBJECTIVE: Given a noun and a verb, the student will construct a descriptive sentence by supplying adjectives.

PROCEDURES: Either in groups or as an entire class, the students will construct descriptive sentences by adding adjectives and adverbs to combinations of nouns and verbs. (The noun-verb combinations could come from work done toward the objective on page 94, and could directly follow that activity.)

In addition, one student could write a complete descriptive sentence, take out all but the noun-verb, and give it to another student who would supply adjectives and adverbs.

NOTES:

Cross Reference: Page 94

STRAND: LANGUAGE: Analysis - Naming Parts and Recognizing Their Function.

OBJECTIVE: Given a series of student-generated sentences, parts of which the teacher underlines, the student will identify various underlined words with their grammatical name and will comment upon the function of the word in that sentence.

PROCEDURES: Have student-generated sentences written on chalkboard. The teacher or various students may underline different words: nouns, adjectives, verbs, adverbs (depending on level, previous experience, etc.). The student should identify underlined words with their grammatical name, and comment on the function of the word in that sentence.

Note: This objective, along with many others in the Guide, can be used several times at different grade levels. In general, the higher the grade, the more important is comment about function. Simple naming of parts of speech is an empty pursuit; the function of any given word is more important.

NOTES:

Cross Reference: Page 93

STRAND: LISTENING: Literal Comprehension - Main Idea.

OBJECTIVE: Given a taped paragraph, the student will demonstrate his ability to understand the main idea.

PROCEDURES: Alternate 1:

a. Two groups of students may select and tape paragraphs from a story or newspaper article.

b. Each group may listen to a different paragraph.

Alternate 2:

a. Each group may listen to the same paragraph.

b. Students may discuss the paragraph in Small Groups. Each group will write one main idea.

c. Compare main ideas and select the best one.

d. Tell why it is considered the most appropriate one.

e. Discuss the importance of listening for main ideas.

Alternate 3:

a. Make a tape of a well-written paragraph.

b. Allow students to write a paragraph for tape.

c. Allow students to select paragraphs from a newspaper to tape and to listen for the main idea(s).

d. Discuss the importance of listening for main ideas.

Alternate 4:

(For lower level students) Given a short paragraph orally (three to eight sentences), the student will be able to restate the main ideas in his own words.

STRAND: LISTENING: Literal Comprehension - Organization - Sensing Relationship in Oral Context Paragraphs.

OBJECTIVE: After listening to three short paragraphs in which the transitional phrases are irrelevant, the student will demonstrate his understanding of relationships between ideas by supplying transitional phrases that are relevant.

PROCEDURES:

1. Sample transitional phrases:

Importance	Space	Comparison	Chronological
In the second place	Next	In contrast	First, Second
More importantly	Further	In comparison	Then, finally

2. Teacher will allow Small Groups to write or select paragraphs and write in irrelevant transitional phrases.
3. These paragraphs will be taped or read to the other groups.
4. As they listen to the paragraphs with irrelevant transitional phrases, the groups will replace the poor phrases with phrases that are relevant.

A class discussion may follow. The writers of the paragraphs, along with the teachers, will make the final decision on the degree of relevancy of each transitional phrase. In some instances, several phrases may sound relevant.

As an alternative method, the teacher may wish to leave the transitions out initially and then have the students pick and discuss appropriate phrases from a list on the chalkboard.

NOTES:

STRAND: LISTENING: Literal Comprehension - Listening for Specific Information.

OBJECTIVE: After listening to a question, the student will remember it and identify from a printed list the sentence which answers the question.

PROCEDURES: Sample: (Taped instructions and questions, printed answers)

Locate the sentence which answers the question.

1. What are the conditions necessary for life on the moon?

2. What did Mary have for lunch?

(Provide about three to ten sentences, one of which is the correct answer.)

NOTES:

STRAND: LISTENING: Literal Comprehension - Recalling facts.

OBJECTIVE: After listening to a television news commentator, the student will cite facts about the topic on which the commentator spoke.

PROCEDURES: Students may take notes to aid:

1. Identification of persons mentioned.
2. Recall of activities in which persons were involved.
3. Recall of cause and effect of actions taken.

However, listening and memory are best evaluated without using notes.

NOTES:

STRAND: MEDIA: Advertising - Radio.

OBJECTIVE: Given recordings or radio ads, the student will identify ways in which radio ads differ in emphasis and word choice from ads for the same product or service which are designed to be read instead of heard.

PROCEDURES: After inductive study of the two media, the students should further demonstrate their grasp of the concepts involved by writing radio ads for existing and imaginary products.

Note: The student must demonstrate a grasp of differences, strengths and limitations of each medium (e.g., he should note the use of sound effects and music in the radio ads). Student-teacher consensus about the insight involved in the analysis should determine its worth and accuracy.

NOTES:

STRAND: MEDIA: Advertising - Printed Newspaper Classified Ads.

OBJECTIVE: The student will write an original classified ad for one of the following purposes:

1. To sell something
2. To rent or lease something
3. To find people to fill jobs
4. To provide services
5. To give a personal message

PROCEDURES: After a student has written a classified ad, and a group of students have judged it according to the criteria listed below, the other students will decide whether they would react favorably to the ad. For instance, in the sample that follows, would they want to buy the guitar?

For sale - Gibson Electric Guitar. Amplifier included. Six strings. In good condition. Two years old. $125. Call 878-4711 after 5 p.m.

There should be a consensus of students and teacher that the ad has included necessary elements. For instance, an ad to sell something would include the following minimum elements:

1. Name of article
2. Brief description of article
3. Price
4. Telephone Number
5. Address, if appropriate

NOTES:

Cross Reference: Page 119

Outside Reference: IOX, Language Arts 7-9, Page 257

STRAND: LANGUAGE: Dialects - Sensitivity to Dialect Differences.

OBJECTIVE: Given a tape recording of a story told in various dialects of English, the student will listen to the tape and participate (without making value judgments) in Small Group or class discussions about the differences and similarities of the dialects.

PROCEDURES: The student will listen to and discuss a story recorded in various dialects of English.

Discussion topics should include the speaker's verb usage, pronoun usage, verb-subject agreement, vowel qualities, rate of speech, and overall impression.

NOTES:

Cross Reference: Page 58

STRAND: LANGUAGE: Dialects - Understanding Dialects.

OBJECTIVE: Given a recording of a dialect not native to him, the student will demonstrate his understanding of the dialect by answering questions about (1) the subject matter of the recording, and (2) aspects of the dialect itself.

PROCEDURES: The recording(s) should be played in Small Group situations so that perceptions and insights may be examined and shared.

The student will answer detailed questions about what was said and how it was said, demonstrating a knowledge of the structure, intonation, pronunication, etc., of that dialect.

NOTES:

Cross Reference· Pages 103 and 164

STRAND: MEDIA: Card Catalogue.

OBJECTIVE: The student will demonstrate his ability to locate specific information in the library by using the card catalogue.

PROCEDURES: Small Groups will develop a list of five to seven clues which will require another team to use all types of source material in the library.

A sample list of clues is given below:

1. The author of Wind in the Willows is ____________________.
2. Give the titles of three books by Alice Dagliesh.
3. Name four different authors who wrote about Lincoln.
4. Give the number of books in our library about baseball and describe their location.
5. Describe two of the main characters in Ruth Sawyer's, Johnny Cake, Ho!
6. Make a bibliography of sources about weather.
7. Memorize and recite a peom from Harry Behn's, The Wizard in the Well.

NOTES:

Outside Reference: Clark County School District Reading Guide, 1-12, pp. 172-177

STRAND: MEDIA: Print (Nonbook) - Newspaper - News Stories.

OBJECTIVE: Given a news story, the student will:

1. Identify the five "W"* elements.
2. Point out weak stories (those which lack one or more of the elements).
3. Identify stories in which one or more of the elements could not be obtained or are not applicable.

PROCEDURES: Newspapers selected at random provide a variety of stories for reproduction and subsequent classroom analysis. (Analysis of existing news stories should precede the student's own production of news stories and headlines.)

Use student newspapers where possible.
Use student's interest areas for type of stories most familiar to students, e.g., sports for many boys, "personality" stories for girls, etc.

NOTES:

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* Who, what, when, where, why

STRAND: MEDIA: Print (Nonbook) - Newspaper - Writing News Stories and News Ads.

OBJECTIVE: Given a set of facts or a facsimile of reporters' notes, the student will write a news lead suitable for publication.

PROCEDURES: Sample:

Choosing from the facts below, write a news lead suitable for publication.

1. September 20
2. Caused many substitute teachers to be called in
3. Los Angeles Public Schools
4. High school teachers on one-day strike
5. Want 6% pay raise
6. Only receive 5% raise
7. Carried picket signs
8. Union served lemonade to picketers
9. Served picnic lunch of chicken sandwiches

Information will be written in paragraph form. Consensus of students that:

1. Article is written stating who, what, when, where, why (and how, where applicable).
2. Student has chosen relevant items and omitted irrelevant ones.

Outside Reference: IOX, Language Arts 7-9, Page 246

STRAND: MEDIA: Aural Media - Radio and TV News.

OBJECTIVE: Given radio and/or TV news shows (live or taped), the student will identify all elements of printed news stories and point out significant differences between heard news and read news.

PROCEDURES: The progress of any given news story should be traced through the newspaper account, radio news story, and TV news. Students should closely examine differences in how the stories are "played."

The students should also write a radio news report based upon reporter's notes, just as they would for a newspaper story. The criteria for judgment is that the student-written news emphasizes news story elements adequately and appropriately for heard news.

NOTES:

STRAND: LISTENING: Literal Comprehension - Listening for Concrete Details.

OBJECTIVE: After listening to a taped story that is interesting and geared to his level, the student will recall and list details of the story in oral, written or pictorial form.

PROCEDURES: Read to the pupils a short story that is relevant to them. Pupils may be guided into listing details by asking "What things could we hear, see, or touch in the story?"; "Who are the characters in the story?"; "Where did the story take place?"; etc.

The student should proceed on his own to draw pictures, verbalize, or make a list of the main details in the media used by answering the questions.

NOTES:

STRAND: LISTENING: Purpose of Communication.

OBJECTIVE: Given three oral passages, one meant to inform, one meant to entertain, and one meant to persuade, the student will:

1. Listen to the passages.
2. Identify the purpose of each.
3. Tell how he identified the purpose.

PROCEDURES: Sample passages:

1. (To inform) Go three blocks down Alta, turn right at Green and you'll see the big blue building.
2. (To entertain) Have you heard this joke?
3. (To persuade) Mother, I didn't have a popsicle yesterday, so will you please buy me one today?

Teacher should allow students to work in Small Groups.

NOTES:

Cross Reference: Pages 63, 72, and 283

STRAND: LANGUAGE: Language Analysis - Nouns (Concrete and Abstract).

OBJECTIVE: Given a list of nouns or a paragraph containing nouns, the student will identify them as either concrete or abstract.

PROCEDURES: Following an inductive study of abstract and concrete nouns, the student will classify any noun (in a list, paragraph, theme, drama, etc.) as abstract or concrete.

There will be contention regarding the abstractness of some nouns, especially in certain metaphorical contexts. E.g., Is bread abstract or concrete in the saying, "Man does not live by bread alone?" The discussion generated by such questions should be encouraged because such inquiry aims at the very nature of language growth and change.

NOTES:

Cross Reference: Pages 197,216, and 218

STRAND: LANGUAGE: Comparing Writing and Speech.

OBJECTIVE: Given an oral report and a written version of the same report, the student will compare and contrast the usage, syntax, and vocabulary of the two media of communication.

PROCEDURES: The student will be asked to tell the class or his Small Group about a pleasurable experience which he has recently had, e.g., a fishing trip, a sight-seeing tour, etc. This informal "report" will be recorded and may be transcribed.

Then have the same student write a report on the same pleasurable experience. Afterwards have the class or Small Group compare both versions of the same experience. Compare punctuation (oral and written), style, and level of language usage.

The above procedure could be repeated with two or three members of the class. In each case, copies of the written report and transcribed copies of the oral report should be distributed to each member of the class. Then, in their Small Groups, the students should analyze each "report."

NOTES:

STRAND: LISTENING: Evaluation of Listening Skills.

OBJECTIVE: After listening to a peer's original presentation, the student will demonstrate his listening skills by evaluating the presentation.

PROCEDURES: Students will:

1. Listen to the presentation for the six points as listed below.
2. Record each presentation for listening after first evaluation.
3. Take notes on presentations for discussion and evaluations in their Small Groups.
4. Discuss and evaluate notes in Small Groups.
5. If necessary, listen again to presentation.
6. Reevaluate.
7. Use results of evaluation to stress speaker's strong and weak points.

The students and teacher will use the following criteria:

1. Did the speaker have a main idea?
2. Was the main idea supported by relevant points or supporting ideas?
3. Did the speech have a clear purpose?
4. Did he support his assertions with facts?
5. Did the speaker use appropriate language for his purpose?
6. Did the speech appeal to a special group or the general public?

Cross Reference: Pages 50, 64, 94, 95, 132, and 139

STRAND: LISTENING: Taking Notes from Oral Presentation.

OBJECTIVE: Given a well-structured presentation, the student will demonstrate his listening ability by taking notes on the main idea, supporting ideas, and the speaker's purpose.

PROCEDURES: Each group will use the following points for discussion and evaluation:

1. Organizational techniques:
   a. Speaker's purpose
   b. Main ideas
   c. Sub-ideas
2. Competent note taker:
   a. Strives for brevity
   b. Has good listening habits
   c. Makes up his own scheme of abbreviating

Note-taking is used here as a means by which to infer the student's listening ability.

Small Groups may be given a tape of structured passage, a student-prepared passage, or they may listen to a short story. The presentation used will depend upon the student's level of ability.

NOTES:

Cross Reference: Pages 17,38,41, and 283

STRAND: CRITICAL THINKING: Basic Uniqueness of Individual Viewpoints.

OBJECTIVE: Given a sudden and peculiar event in the classroom, the student will demonstrate his awareness of the uniqueness of individual viewpoints by giving his viewpoint (orally or in writing) and comparing it with others in his group.

PROCEDURES: The teacher will use a prearranged "setup," e.g., a student from another class will run into the room and, holding a banana like a pistol, will "shoot" another student or the teacher. Then each student in the class will give his impression (orally or in writing) of what transpired. (For this exercise, it would probably be better to have the student write his impressions.) Afterwards, in Small Groups, the students will compare their accounts.

A variation of this objective at a lower level would be to have the student look into one end of a box which has openings at either end. He will then write or tell what he sees and compare his account with what the other students see and tell. (Two entirely different objects could be visible, e.g., an apple or a rock, or an apple that is red on one side and rotten on the other.)

NOTES:

Cross Reference: Page 251

STRAND: LITERATURE: Forms of Verse.

OBJECTIVE: Given several chanteys, lyrics, haiku, or pieces of doggerel, the student will discuss the rhythm, content, and structure of the selections within a Small Group and assist in the composition of similar material.

PROCEDURES: The teacher will present several forms of verse by reading aloud, or by the use of tape, record, or film. Assignment should include directions similar to the following:

1. Listen for rhythm, content, and structure in the selection.
2. Discuss these elements in Small Groups. Repeat the selection for review.
3. Use the same style for an original composition, either as individual or group work.
4. Share the work with the class.

Very young students should begin with the simplest concepts of rhythm and expand in sophistication. Students will discover each of the other elements in the same manner.

Note: The teacher should expand this objective to meet the needs of students and/or the degree of comprehensiveness desired for a study of poetic forms.

NOTES:

Cross Reference: Page 329

STRAND: LITERATURE: Fiction - First-Person Narrative.

OBJECTIVE: The student will list at least three references which demonstrate the first-person narrator point-of-view in a given story.

PROCEDURES: The teacher should present sample quotations (from a story the students have read) which demonstrate the use of the first-person narrator. The students will compile individual lists (in the Small Group) of references which demonstrate the use of the first-person narrator in a short story. The teacher should write examples of student references on the chalkboard and solicit criticism of the references in a discussion involving the entire class.

NOTES:

Cross Reference: Pages 316,317, and 318

STRAND: READING: Study Skills - Use of References - Classified Ads.

OBJECTIVE: Given any daily newspaper, the student will list the purposes of the various types of classified ads sections.

PROCEDURES: Example:

List the purposes of the classified ads section in your daily newspaper.

Answers:

1. To sell things
2. To rent or lease things
3. To find people for filling jobs
4. To provide services for people
5. To give personal messages

NOTES:

Cross Reference: Page 102

STRAND: READING: Study Skills - Use of References - Newspaper Sections.

OBJECTIVE: Given any daily or weekly newspaper, the student will identify its major sections.

PROCEDURES: The teacher will give complete newspapers to each Small Group. After allowing time for students to study and discuss the newspapers, the teacher will ask them to identify the major sections. Identify the newspaper section in which these topics can be found:

1. Places of interest in Europe
2. Notice of public auction
3. Opinions of the editor
4. Seasonal recipes
5. The current antics of Snoopy
6. Award to an outstanding scout
7. Standing of mutual funds

NOTES:

STRAND: SPEECH: Elimination of Unnecessary Expressions.

OBJECTIVE: Given a choice of topic and a three-minute time limit, the student will relate an event or describe an object or process without unnecessary expressions.

PROCEDURES: The student will relate an event or describe an object (chosen from a teacher-suggested list or from his own experience) without unnecessary expressions within a three-minute limit. The class or the student's Small Group will decide whether he included unnecessary expressions.

Note: This objective presumes considerable work in recognizing and deleting superfluous phrases, words, and sentences from written material. Students will (initially) vary greatly in their abilities to accomplish this objective. Those students who already speak concisely should work on some other associated objective.

NOTES:

STRAND: SPEECH: Oral Presentation.

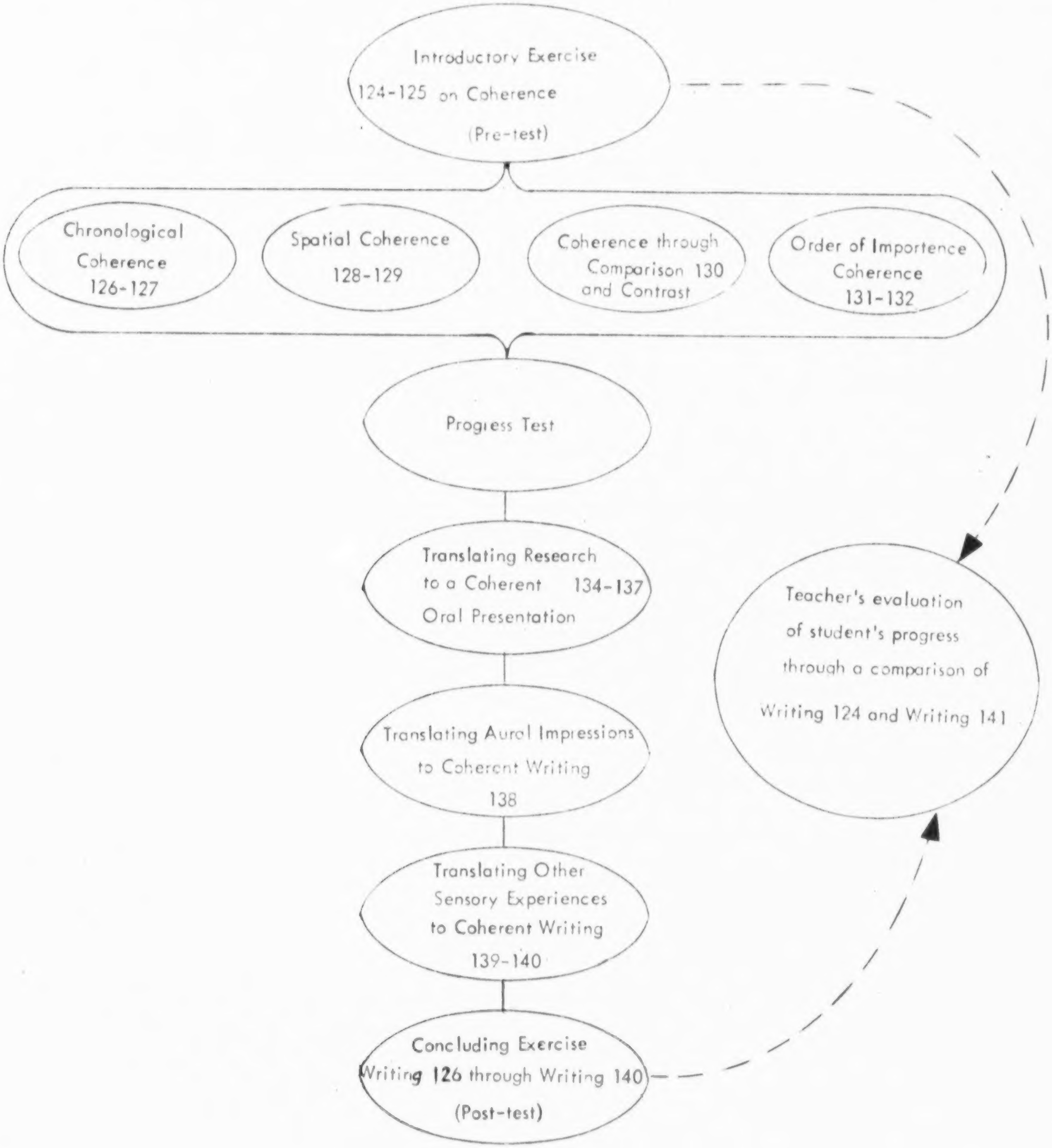
OBJECTIVE: The student will demonstrate his understanding of the techniques of oral presentation by making oral presentations to the class wherein he will present material designed to:

1. Offer a problem that is solvable with the data included.
2. Enable judgments to be made about the material.
3. Allow the listener to rearrange the material.
4. Enable the listener to form a sensory image or images.

PROCEDURES: The student will make an oral presentation to the class (as outlined in the objective). Evaluation will be inferential; i.e., the listener will be examined to determine the speaker's success. If the speaker was more than adequate, he should be praised with specific citations of what was best in his speech. If he came short of the objective, specific suggestions for improvement should be made.

NOTES:

Cross Reference: Page 67


Introductory Exercise
124-125 on Coherence
(Pre-test)
Chronological Coherence 126-127
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Progress Test
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Concluding Exercise
Writing 126 through Writing 140
(Post-test)
Teacher's evaluation of student's progress through a comparison of Writing 124 and Writing 141

STRAND: WRITING: Introductory Exercise on Coherence (Pre-Test).

OBJECTIVE: Given samples of students' compositions, the student will participate in discussions regarding his reaction (feeling) about each composition: (1) the clarity of communication in the composition, (2) why he feels as he does about the composition, and (3) how the composition communicates or fails to.

PROCEDURES: The teacher must have operational definitions of pertinent concepts and terms (see Glossary) well in mind before beginning a cycle of work in coherency. This means that the teacher must be able to recognize and examine the methods of achieving coherence, without naming them.

The teacher's first assignment to the students should be on a subject which would naturally lead the students to write a paragraph answering one of the four basic questions numbered on the following page. Students will be asked to keep a copy of the paragraphs they submit.

The teacher should select from the students' paragraphs samples that represent a spectrum of clarity--from exceptionally well arranged to very poorly arranged. These samples should be prepared for class-wide use, either by transfer to overhead transparency or to dittoed form. In any case, it is important to transcribe the samples so that the original handwriting is not seen by the students. (It is suggested that a primary typewriter be used for preparation of overhead transparencies.)

Discussion may be in Small Group, in the class as a whole, or both. The teacher's questions should be elicitive, i.e., the questions should stimulate observations from students about why and how the paragraphs communicate or fail to communicate. To this end, the teacher (or group leader) should use reality as a referent. Does the paragraph accurately portray: (1) what went on, (2) what something looks like, (3) what is important, etc.

The teacher should use subject matter that, when written about, would naturally require one of the four methods of coherence. For example: The teacher could place an aquarium and a terrarium in the classroom. In the Small Group each of the students would then write a paragraph on one of the

Cross Reference: Pages 19, 20, 34, 37, 39, 40, 42, 59, 69, and 277

WRITING: Introductory Exercise on Coherence (Pre-Test). (Continued)

following four questions. (The teacher must make sure that each group will have at least one student writing on each question.)

1. After observing the animals (lizards, fish, turtles, etc.) for a period of from three to fifteen minutes, write a short paragraph.* This paragraph should relate the actions of the lizard over the specified time period. The paragraph should answer the question, "What did the animal do?" (chronological)

2. Write a short paragraph describing the physical setting within the aquarium or terrarium. The paragraph should answer the question, "What does the aquarium look like?" (spatial)

3. Write a short paragraph describing the objects or processes that are essential in maintaining an aquarium or terrarium. The paragraph should answer the question, "What are the essentials for maintaining an aquarium?" (order of importance)

4. Write a short paragraph comparing and/or contrasting the essential elements of the aquarium and the terrarium. The paragraph should answer the questions, "How are a terrarium and an aquarium alike?" "How are they different?" (comparison and contrast)

Note: If an aquarium and terrarium are not available many substitutes can be employed by the teacher. For example, the classroom in general, the hall outside the classroom, the street and sidewalk in front of the school, the playground and the lunchroom.

* Short paragraph, 20-150 words, depending upon level.

NOTES:

STRAND: WRITING: Chronological Coherence.

OBJECTIVE: By criticism of his peers' composition and by response to criticism of his own written work, the student will demonstrate ability to identify the elements of a chronologically-ordered narrative.

PROCEDURES: The teacher will provide a subject for composition which would naturally require the chronological method of coherence. (The teacher may also allow students to choose their own subject, providing that the subject lends itself to chronological description.)

Each student will write a paragraph of from 20 - 150 words, depending upon level. After completing the composition the student will submit his paper to the members of his Small Group for criticism. (One to two hours of laboratory time and at least one opportunity for out-of-class work should be provided for this activity.) The teacher should circulate among the Small Groups in order to advise and answer questions. It is not necessary for the teacher to collect or grade these compositions. The students should use these papers as study guides in preparing for the concluding exercise in this lesson.

The student's critical comments about his peers' work should be substantive and must be directed to the concept of chronology. He should react to criticism of his own work by 1) changing his composition in the direction of more accurate and logical chronology and/or 2) explaining why he wrote it as he did. His comments must, in the judgment of his peers and the teacher, pertain to the chronological ordering of the composition.

Cross Reference: Pages 37, 39, 34, 42, 59, 69, 134, and 135

STRAND: WRITING: Chronological Coherence.

OBJECTIVE: In a narrative paragraph, the student will demonstrate his ability to chronologically order his impressions of an illustration which portrays something happening or something that has happened.

PROCEDURES: The student should read his paragraphs to two or three peers. After each of these students in the Small Groups has read his narrative, each of the papers will be given a written criticism by the other two or three students in the Small Group. The criticism will be stapled to the narrative and given to the author for evaluation and revisions. Finally, the student will hand in his original copy, the student criticisms, and the revised copy. (The papers should be judged primarily on the basis of chronological coherence.)

NOTES:

Cross Reference: Pages 19, 20, 34, 37, 39, 40, 42, 59, 69, and 134

STRAND: WRITING: Spatial Coherence.

OBJECTIVE: By criticism of his peers' compositions and by response to criticism of his own work, the student will demonstrate ability to identify the elements of spatial order in a written composition.

PROCEDURES: The teacher will provide a subject for composition which would naturally require the spatial method of coherence. (The teacher may also allow students to choose their own subject, providing that the subject lends itself to spatial ordering.) Each student will write a paragraph of from 20 - 150 words, depending upon level. After completing the composition, the student will submit his paper to the members of his Small Group for criticism. (One or two hours of laboratory time and at least one opportunity for out-of-class work should be provided for this activity.) The teacher should circulate among the Small Groups in order to advise and answer questions. It is not necessary for the teacher to collect or grade these compositions. The students should use these papers as study guides in preparing for the concluding exercise in this lesson.

The student's critical comments about his peers' work should be substantive and must be directed to the concept of spatial order. He should react to criticism of his own work by 1) changing his composition in the direction of more accurate and logical spatial order and/or 2) explaining why he wrote it as he did. His comments must, in the judgment of his peers and the teacher, pertain to the spatial order of the composition.

NOTES:

Cross Reference: Pages 37, 39, 40, 42, 69, and 277

STRAND: WRITING: Spatial Coherence.

OBJECTIVE: In a written composition, the student will demonstrate ability to record his impressions of an illustration (or a series of illustrations) in a composition which uses "spatial order" as its method of coherence.

PROCEDURES: The student must be able to identify the elements in the illustration which inspired each of the details in his "spatially-ordered" composition. (The observational ability of students at any grade level differs widely.) The teacher should take care not to presume skills which are as yet undeveloped at the student's level.

NOTES:

Cross Reference: Pages 19, 20, 37, 40, 42, 69, and 277

STRAND: WRITING: Coherence Through Comparisons and Contrasts.

OBJECTIVE: Given two illustrations (paintings or pictures), the student will demonstrate the ability to record his impressions in a single written exposition which will be ordered (made coherent) through the use of comparisons and contrasts.

PROCEDURES: The teacher will provide a subject for composition which would naturally require the compare-and-contrast method of coherence. (The teacher may also allow students to choose their own subject, providing that the subject lends itself to comparison and contrast.) Each student will write a paragraph of from 20 - 150 words, depending upon level. After completing the composition, the student will submit his paper to the members of his Small Group for criticism. (One or two hours of laboratory time and at least one opportunity for out-of-class work should be provided for this activity.) The teacher should circulate among the Small Groups in order to advise and answer questions. It is not necessary for the teacher to collect or grade these compositions. The students should use these papers as study guides in preparing for the concluding exercise in this lesson.

The student must be able to identify the elements or objects in the two illustrations which inspired each of the details in his sets of comparisons and contrasts.

NOTES:

Cross Reference: Pages 37, 39, 40, 42, 69, and 277

STRAND: WRITING: Order of Importance - Coherence.

OBJECTIVE: By his criticism of his peers' compositions and response to criticism of his own written work, the student will demonstrate ability to identify the elements of coherence achieved by arranging details in order of importance.

PROCEDURES: The student's critical comments about his peers' work should be substantive and must be directed to the concept of order of importance. He should react to criticism of his own work by 1) changing his composition in the direction of more accurate and logical order of importance and/or 2) explaining why he wrote it as he did. His comments must, in the judgment of his peers and the teacher, pertain to the order of importance of the composition.

NOTES:

Cross Reference: Pages 37, 39, 40, 42, 69, and 277

STRAND: WRITING: Order of Importance - Coherence.

OBJECTIVE: The student will demonstrate his ability to achieve coherence in a written composition by arranging details in order of importance.*

PROCEDURES: The teacher will provide a subject for composition which would naturally require the order of importance method of coherence. (The teacher may also allow students to choose their own subject, providing that the subject lends itself to order of importance arrangement.) Each student will write a paragraph of from 20 - 150 words, depending upon level. After completing the composition, the student will submit his paper to the members of his Small Group for criticism. (One or two hours of laboratory time and at least one opportunity for out-of-class work should be provided for this activity.) The teacher should circulate among the Small Groups in order to advise and answer questions. It is not necessary for the teacher to collect or grade these compositions. The students should use these papers as study guides in preparing for the concluding exercise in this lesson.

The student's critical comments about his peers' work should be substantive and must be directed to the concept of order of importance. He should react to criticism of his own work by 1) changing his composition in the direction of more accurate and logical order of importance and/or 2) explaining why he wrote it as he did. His comments must, in the judgment of his peers and the teacher, pertain to the order of importance of the composition.

Note: Neither this nor any other Objective should be forced to the extent that it stifles creativity or forces unrealistic conformity. The teacher must judge, with the students, the difference between creative freedom in writing and unwarranted license.

* Importance should be regarded as that standard suggested by logic and/or consensus of the class.

NOTES:

Cross Reference: Pages 37, 39, 40, 42, 69, and 277

NOTE TO TEACHER: Progress Test.

This implementation of a Progress Test is optional.

There are two situations which might dictate the use of a Progress Test:

a. If the teacher determines that the students have been previously introduced to the concepts in the four methods of coherence, the teacher should use a Progress Test to determine the need, if any, for review of the methods before beginning work on the remaining lessons in Writing Section I (pages 134-141).

b. If the teacher has recently completed Objectives 124-132 and wishes to post-test the students on this material before beginning the more sophisticated material on pages 134-141.

A workable Progress Test would include four questions, each of which should be answerable by paragraphs using one of the methods of coherence.

STRAND: WRITING: Translating Research into a Coherent Oral Presentation.

OBJECTIVE: The student will demonstrate his ability to grasp salient points from a body of printed material by taking notes that reveal only the most important aspects of the material.

PROCEDURES: Note: This Objective is the first of a series of four which are part of a process described below, but it may be used alone. It is however, a prerequisite of the following objectives.

Students will research a topic of their choosing (young pupils will need help in delimiting topics) with an oral presentation as their goal. The presentation will be designed to elicit either acceptance or rejection of a controversial idea.

The first step is taking notes. After considerable discussion and inductive analysis of sample sets of notes, the students should be able to take cogent notes that are directly pertinent to their chosen topic.

After revision of his notes, the student should make an outline, stressing close organization and coherence through one of the methods he has learned. His outline should be criticized by his Small Group or by his research partner. He should revise his outline in light of their comments.

Next, the student should write the composition, still with the purpose of writing short oral compositions firmly in mind.

The student should try the speech first with his Small Group. After reworking the speech, in light of the group's critical comments, he will give the speech to the class. The student must be prepared to defend 1) his chosen method of achieving coherence, 2) his use of that method, and 3) any propositions and/or conclusions contained in the speech. The method of coherence should be chosen for its effectiveness in presenting the student's topic. His defense of aspects of his presentation should be substantive.

Cross Reference: Pages 19, 20, 37, 39, 40, 42, 69, 158, and 277

STRAND: WRITING: Translating Research into a Coherent Oral Presentation.

OBJECTIVE: The student will demonstrate his ability to organize a short oral presentation with the use of an outline written from notes.

PROCEDURES: Refer to page 134 for the procedures.

NOTES:

Cross Reference: Pages 19, 20, 37, 39, 40, 42, 69, 158, and 277

STRAND: WRITING: Translating Research into a Coherent Oral Presentation.

OBJECTIVE: The student will demonstrate 1) his grasp of effective speaking skills and techniques and 2) his ability to present orally the results of research organized by one of the four methods of coherence.

PROCEDURES: Refer to page 134 for the procedures.

NOTES:

Cross Reference: Pages 19, 20, 37, 39, 40, 42, 158, and 277

STRAND: WRITING: Translating Research into a Coherent Oral Presentation.

OBJECTIVE: The student will demonstrate an understanding of his material and his method of presenting it by responding to questions directed to him by his peers.

PROCEDURES: Refer to page 134 for the procedures.

NOTES:

Cross Reference: Pages 19, 20, 37, 39, 40, 42, and 277

STRAND: WRITING: Translating Aural Impressions to Coherent Writing.

OBJECTIVE: The student will demonstrate his ability to write a coherent short paragraph in response to an oral reading of a stimulating poem or short story. In addition, he will demonstrate his ability to assess his own composition as well as those of his peer group, in terms of the chronological, spatial, compare-and-contrast, or order-of-importance methods of coherence.

PROCEDURES: The teacher can either read a poem or short story to the class, or can use a professional recording of a play or short story. The reading should be given more than once, and some pause should be allowed between the readings. This experience is a good deal more demanding than any of the previous experiences. The teacher should carefully avoid making this experience a source of frustration to the student.

The student will organize his materials in a set of notes. He will write without consulting his Small Group members.

NOTES:

Cross Reference: Pages 19, 20, 37, 39, 40, 42, 69, 207, and 277

STRAND: WRITING: Translating Sensory Experiences to Coherent Writing.

OBJECTIVE: In a short paragraph the student will demonstrate his ability to isolate sensory details in a coherent composition.

PROCEDURES: The student will write a short composition relying upon one or more of the senses of sight, hearing, and taste. The teacher should give an assignment which would encourage use of senses other than the visual and the auditory.

Examples:

1. A Saturday afternoon football game
2. The kitchen in a busy hotel
3. The school cafeteria

NOTES:

Cross Reference: Pages 19, 20, 37, 39, 40, 42, 69, 207, and 277

STRAND: WRITING: Translating Sensory Experiences to Coherent Writing.

OBJECTIVE: In Small Group discussion, the student will demonstrate his ability to isolate examples of the use of each of the senses in his own or his peer group's compositions.

PROCEDURES: Refer to page 139 for the procedures.

NOTES:

Cross Reference: Pages 19, 20, 37, 39, 40, 42, 69, 207, and 277

STRAND: WRITING: Concluding Exercise - "Writing 124 Through 141" (Post-Test).

OBJECTIVE: The student will demonstrate his ability to write a coherent composition.

PROCEDURES: Refer to Introductory Exercise on Coherence, page 124.

When students have finished this exercise, return the paragraphs from the introductory exercise on page 124. The students will be asked to decide as to which of these two compositions more effectively and/or efficiently communicates what was intended. The students will then list as many objective statements as they can, commenting on the improvement the last composition shows over the first one. These objective statements will be stapled together with the two compositions and given to the teacher for evaluation.

NOTES:

Cross Reference:. Pages 19, 20, 37, 39, 40, 42, 69, and 277

STRAND: MEDIA: Print (Nonbook) · Newspaper – Editorial.

OBJECTIVE: The student will distinguish and analyze differences between editorials and news stories in the newspaper format.

PROCEDURES: The student will bring in columns from newspapers and magazines. (These columns may be editorials written by the editorial staff or syndicated columns.) The student will write an analysis of these columns using the criteria listed below.

The student's analysis will incorporate:

1. The name of the writer.
2. The writer's bias.
3. The opinion expressed.
4. The force, individual, or institution being approved or opposed by the article.

Note: Use editorials from student newspapers where possible. Editorials based upon previously used news stories are most desirable for analysis of news/editorial differences.

NOTES:

Cross Reference: Page 145

STRAND: MEDIA: Newspaper - Headlines.

OBJECTIVE: Given an article without a headline, the student will write a headline for it.

PROCEDURES: The student is given an article without a headline, taken from a newspaper. He will write a headline for it, and submit it to his group. The group will discuss the headline, then will compare it with a headline written by a professional or student editor.

Student-produced newscopy, e.g., school newspaper, will generate more student interest in such assignments.

The notion of overplayed or sensational headlines (inconsistent with importance or immediacy of the story) for purposes of street-sales attraction should be introduced here.

NOTES:

STRAND: MEDIA: Print (Nonbook) - Newspaper Editorial.

OBJECTIVE: Given a topic, the student will express a written opinion on it in newspaper editorial format.

PROCEDURES: The student will write an editorial on a topic such as the one in the example below. Later, in Small Groups, the students could suggest other topics and write editorials on them.

Example:

The student will write a three to five minute editorial on the U. S. space program. He will identify the audience to which the editorial is directed and will present the editorial to the class.

Replying in editorial form to existing editorials or to conventional letters to the editor, may be effective. Student-written editorials on student-school problems serve best for motivation.

NOTES:

Cross Reference: Page 143

STRAND: MEDIA: Advertising - Visual-Static.

OBJECTIVE: Through inductive consideration of existing billboards, transit ads, and printed media whose emphasis is visual rather than print, the student will identify and list prevalent advertising and propaganda techniques common to visual-static ads.

PROCEDURES: Students should consider either singly or in Small Groups, the various visual-static ads available in the community.

Following inductive study of the medium, students should create their own ads (for their choice of products) and have the ads judged by their peers and the teacher.

Criteria for judgment:

1. The ad must convey the desired message to the intended audience.
2. The ad must achieve the desired result.

NOTES:

STRAND: MEDIA: Analyzing and Writing Letters to the Editor.

OBJECTIVE: Given letters to the editor on the same topic, the student will identify the opposing viewpoints of two or more writers, citing statements from the letters that led to his identification.

PROCEDURES: The student will bring in letters to the editor from newspapers and magazines. He will choose two or more that have opposing viewpoints on the same topic, identify the viewpoints, and give reasons for this identification from the letters. (He may do this orally or in writing.)

Alternative or addition: The student will respond to an editorial he selects with a supporting or opposing letter, as he chooses.

NOTES:

Cross Reference: Page 145

STRAND: LISTENING: Literal Comprehension - Listening for Information, Details.

OBJECTIVE: After listening to a spoken message once, pupil will speak or act as the message directed.

PROCEDURES: Student may create "secret agent" message. He will then tape message or whisper message to another "secret agent" only once.

Listening "secret agent" will state or do what the message said.

NOTES:

Cross Reference: Pages 65, 66, 71, and 84

STRAND: LISTENING: Literal Comprehension – Listening for Rhyme in Poetry.

OBJECTIVE: After listening to poems that have been created and taped by classmates, student will classify rhyming poems and nonrhyming poems..

PROCEDURES:

1. Students may write a short poem after listening to favorite poems read by classmates.
2. Students may discuss rhyming in poetry.
   - a. When does poetry rhyme?
   - b. Why do some poets use rhyme?
   - c. Does all poetry rhyme?
   - d. Which do you like best?
3. Students may write the kind of poetry they like better.
4. Students will listen for rhyming and nonrhyming poetry.
5. Students may make a bulletin board with poetry.

NOTES:

Cross Reference: Page 155

STRAND: WRITING: Narrative Criticism.

OBJECTIVE: Given a short fictional narrative written from a stimulus sentence, the student will read it to his group (or have them read it silently). He will then revise it in light of their comments.

PROCEDURES: Discussion should be teacher-guided only to the extent of helping students apply the criteria they have discussed. Criteria for judgment should be discussed and exemplified beforehand to forestall lengthy criticism about unimportant aspects of the compositions. Students who write "perfect" papers should be considered carefully before being grouped. The teacher must decide whether their influence would be more valuable as members of groups of children who need their help or whether they should be grouped together for their mutual benefit.

Specific criticisms should be made where possible, listing them for the writer's benefit.

NOTES:

Cross Reference: Pages 219 and 220

STRAND: WRITING: Handwriting.

OBJECTIVE: The student will demonstrate his handwriting proficiency in all written work submitted to the members of his Small Group and/or the teacher.

PROCEDURES: This Objective is to serve as a check on the legibility of the student's handwriting. The teacher may wish to construct more objectives in this area if the class demonstrates a need for additional work. When Small Group members experience difficulty in reading each other's handwriting, they should be helped to construct and carry out their own practice exercise.

NOTES:

STRAND: SPELLING: Joining Words with a Hyphen.

OBJECTIVE: Given a list of hyphenated words, the student will identify each single word in the hyphenated combination. He will demonstrate his ability to use each single word in a separate sentence.

PROCEDURES: The student will identify each single word in the hyphenated combination and then use it in a sentence.

1. Cold-blooded
2. Twenty-two
3. Vice-president
4. Left-handed
5. Re-read

NOTES:

Outside Reference: Clark County School District Reading Guide 1-12, p. 61

STRAND: SPEECH: Small Group Discussions.

OBJECTIVE: The student will demonstrate his understanding of the techniques of Small Group discussions by participating in Small Group discussions.

PROCEDURES: The students will participate in Small Group discussions according to the criteria listed below. Each of the criteria could be worked on separately with students who have trouble with these things. For instance, for number 3, the student could observe a planned situation wherein a student talking to a Small Group wanders from the topic and addresses a large audience (the class). The observing student should detect the elements which were inappropriate.

1. His voice volume will be appropriate for the size of the group and the physical surroundings. (E.g., he will talk at a lower volume if the rest of the class is studying.)

2. He will use various discussion skills such as listening closely, respecting others' opinions, and freely interacting with other members instead of with the teacher or just one other member.

3. His responses will be appropriate for both the audience (the rest of the group) and the topic under discussion, i.e., he will talk only to the group and only about the topic, but this is not intended to interfere with following promising lines of thought.

4. He will articulate clearly enough to insure understanding.

NOTES:

STRAND: SPEECH: Evaluating Oral Skills.

OBJECTIVE: The student will participate in periodic rating sessions designed to rate each student's oral skills.

PROCEDURES: The student will participate in periodic rating sessions designed to rate each student's oral skills. Each student in each Small Group will rate every other student in that group with respect to the other's acquisition and use of good diction, adequate vocabulary, proper voice control, pertinent speech, logical arrangement of material, and general conversational habits. As the constituency of the groups change, a new rating sheet should be compiled. At the end of (for instance) a quarter, the student will be shown all the ratings compiled for him. He will discuss with the teacher any ramifications of those ratings and decide on his next course of action.

Note: This Objective assumes every student's desire to master Standard English. Where a student expresses a desire to the contrary, that desire should be taken into account and the activity varied accordingly.

NOTES:

Cross Reference: Page 113

STRAND: CRITICAL THINKING: Inability to "Know Everything" About a Subject.

OBJECTIVE: In a discussion that is successively closed by summarization and reopened by pertinent questions, the student will demonstrate his awareness that no subject is ever truly closed.

PROCEDURES: In a discussion (ranging from subjects as receptively simple as a grasshopper to ones as abstract as democracy), the teacher will reopen the discussion with pertinent questions or observations each time the students seek to close it by summarization. Later the students should play the same role.

NOTES:

Cross Reference: Page 158

STRAND: CRITICAL THINKING: Discussing open-ended questions.

OBJECTIVE: Student will demonstrate the ability to recognize inconclusive topics through discussion and debate.

PROCEDURES: The teacher will initiate a Small Group discussion on an important and open-ended question to which there are no pat answers. He will allow the discussion to go where it will, carefully noting the degree of critical thinking employed by the members of the group. Generally, whenever a student attempts to "wrap it up," the teacher should ask additional questions that reveal the essential open-endedness of the basic question.

NOTES:

Cross Reference: Pages 63 and 157

STRAND: MEDIA: Cartoon - Combination Print/Visual Medium.

OBJECTIVE: Given an editorial cartoon, the student will summarize the cartoonist's attitude and list the details in the cartoon that convey his attitude.

PROCEDURES: The student will bring in editorial cartoons from newspapers and magazines and will summarize the individual cartoonist's attitude. The student will back up his assessment of the cartoonist's attitude by pointing out specific details from the cartoon. News stories and editorials which give rise to cartoons should be analyzed simultaneously where possible.

The student may be helped in his analysis by giving him the following list of questions:

1. With what topic is the cartoonist concerned?
2. a. Are any symbols used in the cartoon?
   b. If so, what do they mean?
3. What group, person, or force is being criticized?
4. What is the criticism?
5. What device or devices are used in the criticism?

NOTES:

Cross Reference: Page 160

Outside Reference: IOX, Language Arts 7-9, p. 249

STRAND: MEDIA: Cartoon - Combination Print/Visual Medium.

OBJECTIVE: Given an editorial cartoon, the student will list and explain symbolism used in the cartoon. Explanation will be in terms of newspaper editorial criteria: the writer's bias, the opinion expressed, and the force, individual or institution being approved or opposed.

PROCEDURES: The students will bring in editorial cartoons from newspapers and magazines and will list and explain the symbolism used. News stories and editorials which give rise to the cartoons should be analyzed simultaneously where possible.

NOTES:

Cross Reference: Page 159

Outside Reference: IOX, Language Arts 7-9, p. 247

STRAND: LANGUAGE: Figurative Language - Similes.

OBJECTIVE: Given a partial simile, the student will complete it.

PROCEDURES: The student will think of interesting ideas for each incomplete simile. Using these ideas, he will complete similes such as the following:

1. As quiet as __________.
2. As clear as __________.
3. __________ like a waterfall.
4. A flower like __________.
5. __________ as a freight train.

The students could continue this activity as a sort of "simile-making" game in their Small Groups, with the groups selecting the most vivid similes. The sophistication of the simile halves offered should increase when designed for more linguistically apt students.

NOTES:

Cross Reference: Pages 247 and 326

STRAND: LANGUAGE: Power of Language - Effective Use of Words.

OBJECTIVE: Given a student-generated classroom drama, the student will participate in discussions aimed at enriching the language of the drama.

PROCEDURES: After a group of students has written and staged a drama, the students will discuss ways of using language to improve the drama.

For instance, the students could suggest specific words that would clarify particular situations or actions, such as use of synonyms, different constructions, more vivid adjectives and adverbs, etc.

Note: This Objective assumes that considerable teaching will have taken place beforehand. Because of the wide variety in classes, the teacher may have to construct objectives dealing with effective use of words.

NOTES:

Cross Reference: Page 43

STRAND: LANGUAGE: Dialects - Perceiving and Reproducing Dialect Sounds.

OBJECTIVE: Given a tape or record of a dialect not native to him, the student will duplicate the sounds of the dialect.

PROCEDURES: The student will listen to a tape or record of a dialect not native to him. After listening closely several times, he will attempt to reproduce the sounds heard. He and his group will both decide how close the correspondence is between the sounds.

It would be of great help to have a small recorder with which the Small Groups could record both the stimulus and the student's response.

NOTES:

Cross Reference: Page 104

STRAND: LISTENING: Literal Comprehension - Identifying Main Idea.

OBJECTIVE: After listening to a headline story on tape, students will identify the correct headline from a list of five.

PROCEDURES:

1. The teacher may make a tape of a headline story.
2. The teacher may cut out five different headlines. Write or fasten headlines to board.
3. The students may listen to a headline story.
4. The students may discuss clues to the main idea.
5. The students may write down main idea (headline).
6. Each Small Group will discuss the headline it chooses and tell why it was chosen.
7. The teacher may show newspaper with story and headline intact.

Note: This offers an excellent opportunity to discuss stories which are badly headed for the sake of sensationalism.

NOTES:

STRAND: LISTENING: Literal Comprehension - Recall Story Facts.

OBJECTIVE: After listening to a story, the student will draw from memory pictures about the story.

PROCEDURES: Draw the following things from the story of The Brementown Musicians:

1. The instrument played by the dog
2. How the animals scared the robbers out of the house
3. Where the dog slept in the house

Answers:

1. A drum
2. A donkey, dog, cat, and rooster on top of each other
3. A dog sleeping in the corner of a room

Note: The teacher should take great care to see that the children know what they will be evaluated on. I.e., if the child has sketched, no matter how roughly, accurate pictures, he should not for the purposes of this behavioral objective be graded on his artistic ability.

NOTES:

Cross Reference: Page 295

STRAND: LITERATURE: Point-of-View - Fiction (the Narrator).

OBJECTIVE: The student will list at least three references from a story which demonstrates the third person narrator point-of-view in a given story.

PROCEDURES: The teacher will present sample quotations (from a story the students have read) which demonstrate the use of the third person narrator. The teacher will transfer examples of student references to either overhead transparencies or mimeographed sheets and solicit criticism of the references in an oral discussion involving the entire class.

NOTES:

Cross Reference: Pages 319, 320, and 321

STRAND: LANGUAGE: Word Form Changes - Compounds.

OBJECTIVE: Given a list of compound words, the student will identify the original words from which the compound was created.

PROCEDURES: The student will look at a list of words and write the original form from which each word was created, e.g., blackbird, a bird that is black; playground, ground on which people play; wookpecker, a bird that pecks wood, etc.

NOTES:

Outside Reference: IOX, Language Arts 4-6, p. 8

STRAND: LANGUAGE: Roots and Affixes.

OBJECTIVE: Given a list of words containing roots and affixes, the students will generalize as to their meaning, checking the results with a dictionary.

PROCEDURES: A group of students will be given a mixed list of words containing Greek and Latin prefixes, roots, and suffixes. The students will attempt to extract the meaning of these roots and affixes, and the words themselves, on the basis of those words in the list they already know. They will then check the meaning they have arrived at with the definitions given by the dictionary.

NOTES:

Outside Reference: Clark County School District Reading Guide, 1-12

STRAND: IMAGINATION: Improvising.

OBJECTIVE: Given several student-written narratives, the student will participate in the selection and dramatization of one of the stories.

PROCEDURES: Sample:

Review the stories which the group has written. Select a story which has enough parts for all members. Help the group in acting out the story before the class.

The principal goals here are involvement and participation at lower levels and accuracy of portrayal at upper levels.

NOTES:

STRAND: IMAGINATION: Creative Expressions - Writing and Dramatization.

OBJECTIVE: Given a narrative* written so that the entire group may participate, the student with his group will dramatize the story.

PROCEDURES: The group will enact the narrative and record their endeavors with a tape recorder After the performance and the class assessment, members of the performing group should evaluate their performance and the class' opinion of it.

NOTES:

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* The narrative is obtained in the following manner: Each student in the group contributes a narrative to a pool. The narratives are revised by the group with an aim to producing them.

Cross Reference: Pages 72, 85, 171, 335, and 336

Outside Reference: Clark County School District Reading Guide 1-12, p. 93

STRAND: MEDIA: Television - Content - News and Editorial.

OBJECTIVE: Given a television editorial statement, the student will identify the opinion expressed, the force, individual or institution being approved or opposed, the bias of the editorialist, and the action desired by the editorialist.

PROCEDURES:

1. Inductive examination of existing editorial commentary.
2. Identify, in discussion or in written form, those items listed above which are common to all editorials.
3. Write a television editorial on a topic of student concern.

NOTES:

STRAND: MEDIA: Television - Content - News and Editorial.

OBJECTIVE: Given a television news story presentation, the student will identify the five "w" elements and point out where visual rendering of them is possible and preferable.

PROCEDURES:

1. Inductive examination of existing news shows (taped).
2. Identify the five "w" elements in stories.
3. Write television news presentation (one story) from original reporter's notes.

NOTES:

STRAND: LANGUAGE: Figurative Language - Metaphor.

OBJECTIVE: Given a set of descriptive nonmetaphorical sentences, the student will rewrite each sentence so that it contains a metaphor.

PROCEDURES. The value of the metaphor, i.e., its vividness and evocative power, is subjectively assigned. The student should figure prominently in judgment of their peers' work.

Using poetic language, the students will change sentences so that they contain metaphors.

For example:

1. A bright orange moon shone through the cracks.
   Rewrite: The moon was a blotched orange squeezed between the cracks
2. The siren was so loud it hurt my ears.
   Rewrite: The sound of the siren was a knife.
3. The sun was hot.
   Rewrite: The sun was a heat lamp.

NOTES:

Cross Reference: Page 325

Outside Reference: IOX, Language Arts 4-6, p. 117

STRAND: LANGUAGE: Figurative Language - General.

OBJECTIVE: Given a passage of prose, the student will demonstrate his knowledge of figurative language by picking out examples of figurative language in the passage.

PROCEDURES: Have students find examples of figurative language in magazine articles. (News magazines like Time and Newsweek furnish many examples.)

The student could also look through indices of various magazines to find article and story titles based on metaphor. Within these articles the student could find examples of figurative language as above.

Note: This Objective assumes that considerable teaching will have taken place beforehand. The teacher may wish to construct objectives aimed at discovering metaphors that are hidden in the language.

NOTES:

Cross Reference: 247, 323, 328, and 334

STRAND: IMAGINATION: Sensory Descriptions.

OBJECTIVE: Given a list of topics which are suitable for stimulating sensory descriptions, the student will select one and develop a story wherein he describes his feelings in a personal experience.

PROCEDURES: The teacher will make an assignment similar to the following:

Read the list of topics below. Select any one for a title of a personal experience story. Use effective terms for sensory descriptions. An illustration or a souvenir of the occasion may be added to your report. If you do not wish to read the paper aloud, you may discuss it with the teacher. Use the topics to apply to a person, a situation, or yourself.

Topics:

1. A visit to Circus-Circus
2. Our trip to the shopping center
3. Eating lunch in a resturant
4. The speedway
5. A visit to the Valley of Fire
6. Preparing for a holiday
7. How I helped on moving day

NOTES:

Cross Reference: Page 139

STRAND: SPEECH: Persuasive Speech.

OBJECTIVE: Given a subject of his own choice, the student will deliver a five to ten minute persuasive speech.

PROCEDURES: The student will deliver a five to ten minute persuasive speech. He will fulfill all criteria the teacher considers appropriate, e.g., correct volume and posture, varying voice pitch, eye contact, etc. The goal, however, is to persuade his listeners to adopt his point-of-view, program, or attitude. The class or a class-selected group of three students should question the speaker about his speech, attempting to find holes in his reasoning.

NOTES:

Cross Reference: Pages 45, 72, 282, and 339

STRAND: SPEECH: Purposes of Speech - Demonstrative and Informative.

OBJECTIVE: The student will demonstrate his understanding of a demonstrative and informative speech by writing and delivering a speech on the topic of his choice.

PROCEDURES: Student will have pre- and post-Small Group discussions on presentation techniques.

Presentation techniques:

1. Body control
    - a. Stood in a relaxed posture
    - b. Kept eye contact with audience
    - c. Effective use of gesture
    - d. Effective use of movement
2. Voice control
    - a. Voice varied and changed in pitch
    - b. Varied degree of loudness or softness
    - c. Evaluation

Use this checklist to evaluate the speech:	YES	NO
1. Speech stayed within the 5 minute time limit.	____	____
2. Speaker employed some type of visual aid to illustrate his talk, e.g., charts, diagrams, projected materials, graphs, or actual objects.	____	____
3. Speech gives information as well as a demonstration.	____	____

Cross Reference: Page 156

Outside Reference: IOX, Language Arts, 7-9, pp. 198-199

STRAND: LISTENING: Interpretation - Detecting Bias.

OBJECTIVE: After listening to a statement, the student will detect bias in the statement by assessing the speaker's qualifications.

PROCEDURES: Sample of statements that may be taped:

Movies:

"I guarantee that this is one of the most compelling films which we have shown in two and a half years."

-Manager of the local theater

Fashions:

"Saks Fifth Avenue is the one and only place where you can see the complete fall and winter collection by Cardineli."

-Store manager of Saks

Students may also role-play original statements. The student identifies himself then role-plays his statement.

Sample: The student wants to sell his bike. The student makes a statement about the bike, extolling its virtues and his own honesty.

NOTES:

STRAND: IMAGINATION: Describing Characters and Situations.

OBJECTIVE: Given a picture, situation, or character, the student will tell or write a list of descriptive impressions.

PROCEDURES: Example:

Study this picture depicting stormy weather and write words which would indicate suitable sounds, smells, sights, and feelings for the scene.

Note: Depending on the level and sophistication of the class, the student could "read" expressions on faces, moods, and intentions in posture, etc.

NOTES:

Cross Reference: Pages 234, 235, 236, 237, 238, 239, 260, 261, 346, 347, and 348

STRAND: IMAGINATION: Extrapolation - Character Behavior in New Situations.

OBJECTIVE: Given the name of a familiar character in literature or history, the student will predict how the character might react in new situations.

PROCEDURES: Assignment may include such activities as these:

1. Suppose a Boy Scout troop included Tom Sawyer, Hans Brinker, and Tom Edison as members. Present a skit to describe an overnight camping trip of the troop.

2. Imagine that Cinderella, Little Bo Peep, and Alice are members of a committee to decorate a hall for a school party. Describe their progress in planning and the results of their efforts.

3. Pretend that the ten-year old sons of Daniel Boone, Marco Polo, and a plantation slave are discussing their ambitions.

Note: a.) This objective may require some research that appears to fall within other disciplines. The teacher should encourage this.

b.) Substitution of more difficult characters and situations will make this a valuable objective for intensive literature study at higher grades.

NOTES:

STRAND: LANGUAGE: Connotations.

OBJECTIVE: The student will demonstrate an understanding of the distinctive connotations of words that are similar in meaning.

PROCEDURES: Start with teacher-created sets of adjectives, such as the sample which follows. Next, have students create their own sets in their Small Groups. Later have these sets exchanged and circulated in other groups.

Sample: Select the description that is favorable, unfavorable, and neutral in each of the following sets:

1. Alvin is robust, overweight, fat.
2. Mr. Jones is frugal, thrifty, miserly.
3. Marvin is stubborn, single-minded, highly principled.
4. Myrtle is disadvantaged, slow, dumb.
5. Maud is skinny, slender, thin.
6. Ray is a true comedian, funny, smart aleck.

Note: At upper levels, this objective should be expanded into tone and mood.

Cross Reference: Pages 227 and 343

Outside Reference: IOX, Language Arts 7-9, p. 273

STRAND: LANGUAGE: Using Specific Language for Definite Purpose.

OBJECTIVE: Given an assignment to describe a single event or object for a specific audience, the student will complete the assignment in accordance with the procedure listed below.

PROCEDURES:

1. The point-of-view in each description will be consistent with the point-of-view dictated in the assignment.
2. The language used for each description will be appropriate for the purpose of the description.

Sample assignment:

Write a description of your house:

1. To your best friend in the town from which you have just moved.
2. To a friend who wants to recognize it as he drives by.
3. From the point-of-view of one architect or builder to another.
4. From the point-of-view of a real estate man trying to sell the house.

Small Group discussion about each point-of-view should reveal specific aspects required by each case, e.g., number 3 should include information about construction, materials, landscaping, soil composition, etc.

NOTES:

STRAND: LANGUAGE: English Language History - Word Origins.

OBJECTIVE: Given current English words of non-English origin, the student will classify them according to the language from which they originate.

PROCEDURES: Game format:

The student will, with his group, make up a deck of 50 cards, each of which has a contemporary word of non-English origin (e.g., algebra, karate, canoe, lieutenant, etc.). There should be at least five languages represented with more words of the more common languages such as French and Latin. Various point values should be assigned to getting (a) five of one language, or (b) one of each. Students should be encouraged to change rules as they see fit and/or to make new decks for others' use.

When the origin of a word is indistinct or ambiguous, discussion should be encouraged. That is, when it came into the language, frequently, is the key to where it came from. If only ultimate origins are considered, then Indo-European will be the predominant answer.

NOTES:

STRAND: LANGUAGE: Analyzing Language.

OBJECTIVE: Given a dialogue, the student will analyze it according to the questions listed below.

PROCEDURES: Start with a teacher-created dialogue. Later have the students write their own in Small Groups. In time, quite a variety of such dialogues could be compiled, which could then be traded among the groups, other classes, etc.

1. What is the purpose of each speaker?
2. What does the language used reveal about each speaker?
3. How well does each comment accomplish its purpose?
4. What are the probable consequences of the conversation?

Sample Dialogue:

Mrs. Jackson: Look at this report card! Another "D" in English! What have you been doing in that class?

Bobbi: I've been doing the crappy assignments for that old . . .

Mrs. Jackson: You couldn't be if you're getting "D's." And a "3" in work habits!

Bobbi: Oh, Mother, you can't tell anything by a report card. The teacher doesn't like me! She lets everyone else talk their heads off and she doesn't say a word. Then she bawls me out for nothing!

Mrs. Jackson: I'll bet she does. A "3" in work habits means that you didn't do your work. OK, my girl, no more dates for you until you bring up your English grades. You've been going out when you should be studying. When you can prove you're doing your work, you can go out again.

Bobbi: But Mother! Report cards don't come out again for nine weeks! You can't ground me for over two months!

Mrs. Jackson: If your grades don't improve, it'll be two months after that!

Bobbi: Oh, you're so unfair. No one else's mother would ground them for such a dumb reason. Who cares about @##$%¢ English class anyhow?

Mrs. Jackson: You watch your language! You'd better start caring about that English class, because until your work shows some improvement you're going to stay grounded! Now get to your room and get started on your homework!

Sample Questions:

1. What kind of person is Bobbi?
2. Why does Mrs. Jackson speak as she does? What's her purpose?
3. Will she accomplish her purpose?
4. What are Bobbi's purposes for her remarks?
5. How should the quarrel be resolved?

Cross Reference: Page 31

Outside Referende: IOX, Reading K-3, p. 32; Clark County School District Reading Guide, 1-12, p. 32; Clark County School District Reading and the Kindergarten Child, p. 9

STRAND: LANGUAGE: Inferences and Judgment.

OBJECTIVE: Given a prose selection, the student will identify the inferences and judgments therein.

PROCEDURES: Have students find examples of inferences and judgments in any prose selection they choose. (Newspapers and magazines are fertile fields.)

Note: This Objective presupposes that considerable teaching will have taken place beforehand. The teacher may wish to use objectives such as found on page 202 or page 205 or construct original ones dealing with student recognition of inferences and judgments.

NOTES:

Cross Reference: Pages 45, 190, 251, 252, and 314

STRAND: LANGUAGE: Inferences and Judgments.

OBJECTIVE: The student will write or give orally a report of firsthand experience from which all inferences and judgments are excluded.

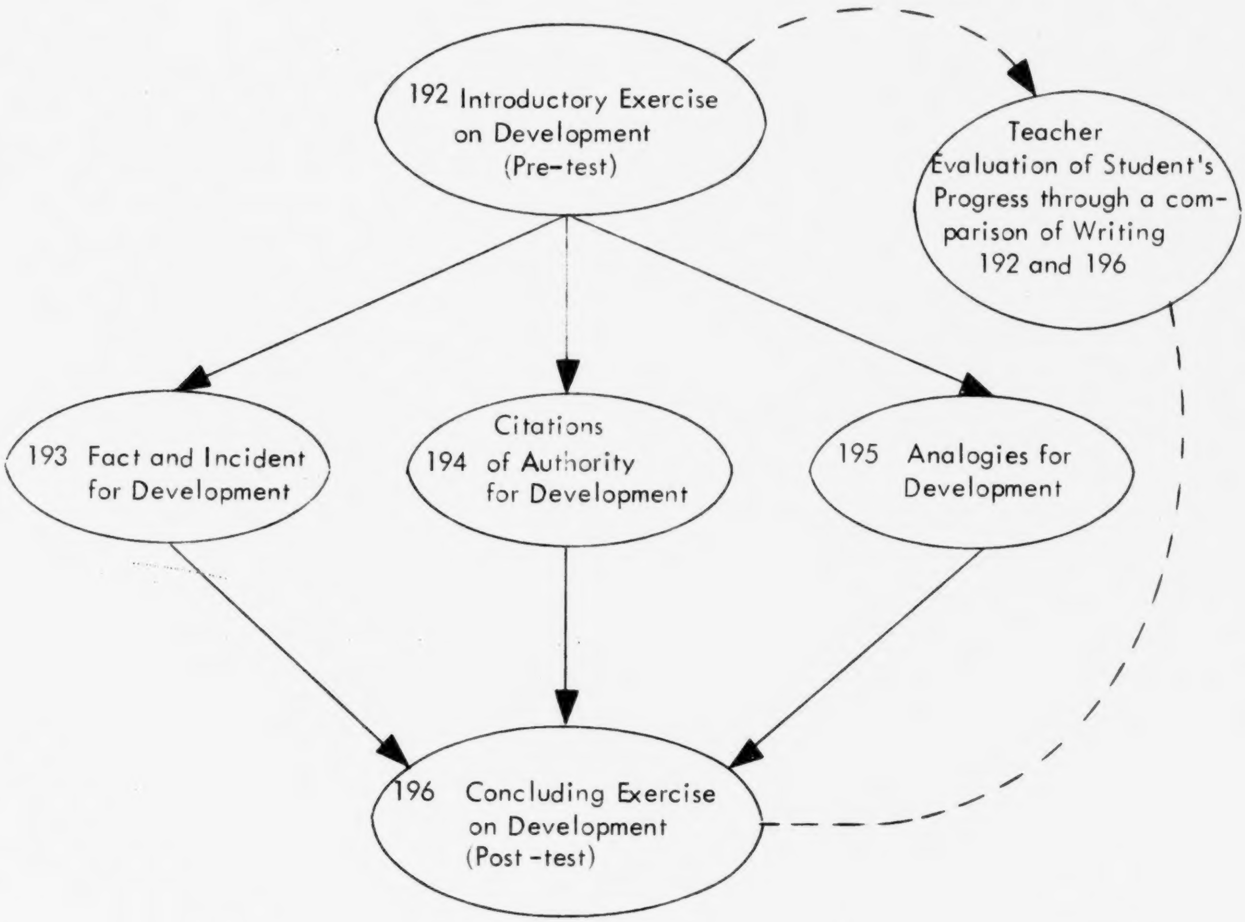
PROCEDURES: The student will attempt to exclude all judgments and inferences from this report.

The Small Group will discuss whether he has succeeded in doing so, and he may make revisions on the basis of their suggestions. Later, he may present his report to the whole class.

NOTES:

Cross Reference: Page 189

WRITING SECTION II - DEVELOPMENT OF THE PARAGRAPH


192 Introductory Exercise on Development (Pre-test)
Teacher Evaluation of Student's Progress through a comparison of Writing 192 and 196
193 Fact and Incident for Development
194 Citations of Authority for Development
195 Analogies for Development
196 Concluding Exercise on Development (Post-test)

Grades 6 - 12

Note: Each section should be modified in Procedure so that it covers a spectrum from beginner (early grades) to the more sophisticated learner (latest grades).

STRAND: WRITING: Introductory Exercise (Pre-Test).

OBJECTIVE: The student will demonstrate his research skills by compiling a list of details (facts, incidents, citations of authority) in support of a teacher-supplied thesis statement.

PROCEDURES: Develop a list of thesis statements which can be proved through the use of facts, incidents, citations of authority, or analogy, as the following:

Facts: Jack London was the most prolific writer of his generation.
Incidents: Jack London's formal education was extremely limited.
Authority: Jack London's philosophical view has been related to that of Herbert Spencer.
Analogy: Martin Eden can be read as London's Mein Kampf.

The student will use research skills to develop a list of facts, incidents, citations by authorities, or analogies in support of his chosen thesis statement. Within the Small Group, at least two students will select the same thesis statement. The teacher will transfer a random sample of the student-made list to overhead transparencies. The students will discuss the success of each of the list's defenses of the thesis statement.

NOTES:

STRAND: WRITING: Facts and Incidents in Writing.

OBJECTIVE: The student will increase the effectiveness of his written arguments by researching facts and incorporating them into a short paragraph (40 - 150 words) that defend a general thesis statement.

PROCEDURES: The teacher will develop a list of thesis statements that will lend themselves to the use of facts or incidents as methods of development.

Sample list:

1. Teenage drivers have a greater percentage of accidents than drivers over twenty-five.
2. The United States military establishment has played a large role in American foreign policy.
3. Willy Loman's tragedy is his inability to sell his product or himself.

The student will use his research skills to develop a list of facts in support of a thesis, or the student will use his powers of observation to develop a list of incidents in support of a thesis. Within the Small Group at least two students will select a given thesis. The student will write a paragraph (from 40 - 150 words) employing either incidents or facts as his method of development. The teacher will transfer the most successful and the least successful defenses of each of the assigned thesis to overhead transparencies, and the students will be asked to defend or criticize each of the details in terms of its support of the thesis. The student will then revise his paragraph and turn in the revision along with the original and a student-made list of self-evaluations to the teacher. The list will supply no less than three statements of how the revised paragraph shows improvement over the first in terms of the successful development of a thesis while using facts and incidents as supporting details.

NOTES:

STRAND: WRITING: Authority in Writing.

OBJECTIVE: The student will increase the effectiveness of his written arguments by researching authorities' views of a general thesis statement, and defending the statement in a short paragraph using the authorities' view.

PROCEDURES: The teacher will develop a list of thesis statements which will lend themselves to the use of argument by authority as a method of development.

Sample list:

1. U. S. foreign policy in the Far East is (or is not) doomed to failure.
2. Most literary criticism does (or does not) support the notion that Hester Prynne undergoes catharsis.

The student will use research skills to develop a list of authorities in support of a given thesis. Within the Small Group at least two students will choose any general thesis. The students will write a paragraph (from 40 - 150 words depending upon the students' maturity) employing the use of argument by authority. The student's written argument must, in the judgment of his teacher and peers, support the thesis with the authorities' beliefs. The teacher will transfer the most successful and least successful defenses of each of the assigned theses to overhead transparencies, and the students will be asked to defend or criticize each of the details in terms of its direct support of the general thesis. The student will then revise his paragraph and turn in the revision along with the original and no less than three statements of how the revised paragraph shows improvement over the first in terms of the successful development of a thesis while using argument by authority as the supporting details.

NOTES:

STRAND: WRITING: Analogy in writing.

OBJECTIVE: Using analogies, the student will develop and defend a general thesis statement in a short paragraph (40 - 150 words).

PROCEDURES: The student will revise his first paragraph and list at least three ways in which his skill at developing a general thesis through the use of analogies has improved.

See procedures outlined on pages 196 and 298.

Note: Since argument by analogy is, at best, not the most direct method of support, this section is optional.

NOTES:

STRAND: WRITING: Concluding Writing Exercise (Post-Test).

OBJECTIVE: The student will demonstrate his ability to use research skills to write a paragraph (40 - 150 words, depending upon the student's maturity) supporting a thesis statement.

PROCEDURES: The student will demonstrate his ability to develop a paragraph (using his thesis chosen in the introductory exercise) using facts, incidents, citations of authority, or analogies as his method of development. He will use from three to five details in support of a general thesis.

The teacher will return the list of student-supplied details from the introductory exercise. The student will write a paragraph (40 - 150 words) using one of the methods of development to support his chosen thesis statement. The student will hand in his paragraph along with his original list of details to the teacher for evaluation.

NOTES:

STRAND: LISTENING: Interpreting Abstraction and Concreteness.

OBJECTIVE: Given a speech or a recording of a speech, the student will identify concrete and abstract nouns by listing them in an appropriately-headed column.

PROCEDURES:

1. Teacher will initiate the lesson by giving students a recording of ten words, half of which are abstract and half of which are concrete. A discussion of these words should follow the listening activity. Students will listen again and write words under the correct heading on his paper.
2. Each Small Group will make a list of abstract and concrete words to be used as a listening activity for the other Small Groups.
3. Students will then discuss:
   - a. Why a word is abstract or concrete
   - b. Why a listener should be aware of abstraction and concreteness

NOTES:

Cross Reference: Page 111

STRAND: LISTENING: Literal Comprehension - Listening for Specific Information.

OBJECTIVE: Having listened to a taped paragraph, the student will demonstrate his ability to listen for and recall specific information by identifying the information.

PROCEDURES: Identify the spokesman for the University Police within the following paragraph. Also identify the sentence where his name is stated:

1. Luck may be the only thing preventing students from being injured or killed in campus accidents.
2. Although this school has a population of 40,000, the size of many cities, pedestrians use campus streets as if they were walking through the country.
3. Only one fatality was recorded by university police over the past year according to Sgt. Robert Doran.
4. Bardell, of the Environmental Health and Safety Department, fears that more deaths may occur as traffic increases in proportion to student-body size.

Answer: Sgt. Doran, third sentence

For lower level students, the teacher may try something simpler. Example: Which sentence tells us that Mary went in circles?

1. Yesterday Mary went to the circus.
2. She had lunch before she went.
3. She rode the merry-go-round and a kiddie car.

Answer: third sentence

Outside Reference: IOX, Reading 7-9

STRAND: READING: Sensitivity to Emotions and Feelings.

OBJECTIVE: Given a poem or story, the student will identify and discuss the different emotions and feelings that are alluded to in the story or poem.

PROCEDURES:

1. The students will read and then discuss the poem or story.
2. Discussion leaders should be able to spot single words and phrases that are highly evocative, that are "compressed" and contain more than they seem to.
3. The student's discussions should touch or dwell upon:
   - a. How the emotions were written.
   - b. How the words evoke feelings.

Cross Reference: Pages 207, 250, 282, 323, and 324

Outside Reference: Clark County School District Reading Guide, 1-12, pp. 1-13

STRAND: READING: Drawing Inferences.

OBJECTIVE: The student will demonstrate the ability to recognize implied feelings by describing the emotions of a literary character portrayed in a passage which does not explicitly name or describe the character's emotion.

PROCEDURES:

1. The teacher should present several brief passages similar to the ones given below to the class. Students will write descriptions of implied feelings.

2. The teacher will present passages with implied feelings to Small Groups for reading and discussion; the group leader will report to the class regarding descriptions of the character's emotions. Examples of appropriate passages:

   a. The boys stood outside the door to await results of the team selections.

   b. The child wore new shoes to visit a favorite aunt.

   c. The girl slowly approached the principal's office.

   d. The boy lifted the beautiful mitt from the box.

3. One Small Group should write and present a short dramatization. The rest of the class will write the story of what they saw and heard with full description of the emotions portrayed by the actors. The stories will then be compared by the class with the acting group's original and the differences (and reasons for them) discussed.

NOTES:

STRAND: MEDIA: Print (nonbook) - Magazine - Special Interest.

OBJECTIVE: Given a special interest magazine, the student will identify the specific differences of special magazines from general magazines.

PROCEDURES: Analyze and compare to general interest magazines and newspapers:

1. Subject of articles
2. Level of writing
3. Depth of articles
4. Photo appeal
5. Ad appeal
6. Identifiable bias
7. Regular features
8. Repeated themes
9. Intended audience and their characteristics

If possible, provide special interest coverage of a phenomenon covered in general interest magazines and newspapers, i.e., world series victory in newspaper, in Time, in Sports Illustrated or Sporting News.

NOTES:

STRAND: MEDIA: Film - Technics and History.

OBJECTIVE: The student will demonstrate his understanding of various concepts necessary for the development of movies. The concepts will include motion, optics, perception, cinematograph, the narrative film, and the sound film.

PROCEDURES: The subject of film study may be approached in a variety of ways, but there is at least one cardinal characteristic of whatever method is used: The students must participate deeply in the investigation.

For this Objective, a panel presentation is suggested. Each student on the panel can offer specialized knowledge of the concepts cited; the same students would, of course, field questions and comments from the class audience.

Where possible, the students should be able to illustrate their findings, either with still pictures of the early steps of movie development, or with actual materials. Obviously, this Objective may be treated as science or language arts or a combination of the two. Such "discipline line-crossing" should be encouraged.

The student should be able to explain any of the above listed concepts to peers so that they understand as evidenced by discerning questions and discussion.

NOTES:

STRAND: LISTENING: Literal Comprehension - Organization - Distinguishing Relationship in Aural Context - Clauses, Conjunctions.

OBJECTIVE: After listening to complex sentences in which the conjunction has been left out, the student will demonstrate his ability to recognize relationships between clauses by supplying the correct conjunction.

PROCEDURES: The sentences should be recorded with the conjunctions either omitted or "bleeped" out as they occur. The student must supply the omitted conjunction.

1. He called the boy back _______ the little boy made faces at him _______ ran even farther out.
2. Pioneer boys hunted _______ pioneer girls cleaned.
3. Don must have reached California safely _______ he would have called us.

Students may do exercise individually, then discuss their answers with their group members.

The student should be aware of how the speaker uses conjunctions to relate one idea to another so that he can follow the sequence of ideas in the presentation.

Note: At early levels there is little point in burdening the student with terminology. He should examine the sentences, then decide what kind of word is needed, then give examples.

NOTES:

STRAND: **LANGUAGE:** Word Choice - Clarity and Precision.

OBJECTIVE: Given a paragraph containing simple nouns and verbs which need to be more precisely expressed, the student will demonstrate his ability to sharpen language, clarify meaning, or give a clearer "picture" by suggesting replacements for, or additions to, the simple nouns and verbs.

PROCEDURES: The student will substitute nouns and verbs with more precise meanings for the simple nouns and verbs in a given paragraph. (He may be given some suggestions as examples at the beginning.) After reading his choices to his group, he may wish to revise his choices in the light of suggestions from the group.

Example: Substitute your choices of words for the words in parentheses in the paragraph that follows:

Try to select words that enhance the paragraph. The first two have been done for you.

Bill (went) skipped along the (hot) blistering pavement on his (way) ______ to the (store) ________.
He (saw) ________ a friend who also was (going) ________ there. The (boys) ________ (ran) ________ to the corner. Bill won the race because his bare feet were burning.

This Objective can become increasingly sophisticated as needed if the teacher alters professionally-written paragraphs so that simple nouns and verbs are substituted for the author's more precise ones. The alteration can be given to Small Groups to work on, then compared with the original.

NOTES:

Cross Reference: Pages 216–220

STRAND: LANGUAGE: Dialects.

OBJECTIVE: Given a partner with a different dialect, the student will alternate with that partner in giving sentences to be repeated, commenting upon the differences between the speaker's sentence and the originator's sentence.

PROCEDURES: The student will work with a partner whose dialect differs from his own. He will alternate with the partner in giving sentences to be repeated. The partner will audit and comment upon the differences between the speaker's sentence and the originator's sentence.

This could be varied by having student "A" write a brief paragraph. Student "B" immediately reads it back aloud. "A" might notice some differences between his own "mind's voice" and the actual reading by his partner.

The use of a tape recorder is recommended. It will assist students in judging each other's repititions.

Note: The Objective presupposes that considerable teaching will have taken place beforehand. Because of the variety in classes, the teacher may have to construct objectives dealing with student recognition of differences in phonology, syntax, pronunciation, etc., although the terms themselves should not be used unless justified by student's needs.

Since any given class may be homogeneous in its dialect, this objective will not be usable unless divergent dialects are available elsewhere.

NOTES:

Cross Reference: Page 222

STRAND: IMAGINATION: Forming Sensory Images.

OBJECTIVE: Given a descriptive poem, passage, or picture, the student will recognize sensory expressions and tell or write his reaction to them.

PROCEDURES: The teacher will present activities such as these:

1. Display a picture which suggests a mood through its topic and color. The picture may be presented to the class or it may be discussed in Small Groups which later share their reactions with the class.

2. Students listen to a reading of a poem or short story on record or by a teacher. They will write or draw their reaction to the mood.

Note: Again, the teacher must recognize that judgment of reactions to stimuli must proceed inferentially, i.e., we can only infer what the student felt by what he tells us about his reaction. It's at least theoretically possible that a student could observe, react, then be unable to communicate what he felt.

Consensus of the class and the teacher should be that there is a discernible relationship between the student's description and the original source. That is, the feelings expressed by the student must be clearly stated so that the relationship between the stimulus presentation and his response composition will be apparent.

NOTES:

Cross Reference: Pages 138, 139, 199, 247, 323, 324, 329, 330, 331, 332, and 333

STRAND: IMAGINATION: Forming sensory images.

OBJECTIVE: After listening to a poem, the student will write words describing the feelings evoked by different parts of the poem.

PROCEDURES: After advising students to listen for moods, the teacher may present a poem by reading, or by use of tape, film, or record. The teacher may make assignments such as the following.

1. Write all the words you can think of which will describe the different moods in the poem.

2. Small Groups will discuss moods in the poem and compile a list of descriptive words.

NOTES:

Cross Reference: Pages 43, 163, 199, and 323-334

STRAND: LISTENING: Literal Comprehension - Sentence Variety.

OBJECTIVE: After listening to a short composition read aloud, the student will identify a declarative sentence, an interrogative sentence, an imperative sentence, and an exclamatory sentence.

PROCEDURES: Each Small Group may write a brief composition using three of the four types of sentences. Then they should select a student to read the composition while the other groups listen. The listening groups may discuss the answers. The group that presents the composition may evaluate the answers.

Note: This Objective should not be used in isolation. If the student has knowledge of the types of sentences, this Objective may be omitted. The purpose of this Objective is to allow pupils to hear how sentence variety makes a presentation more pleasing to the ear and how speakers use sentence variety to stress a point.

It is pointless to use this Objective for other reasons.

NOTES:

STRAND: LISTENING: Literal Comprehension - Distinguishing Relationship in Aural Context Words.

OBJECTIVE: The student will demonstrate his ability to detect irrelevances among items by immediately recognizing a single irrelevant word in a teacher-made or student-made list of words.

PROCEDURES: Individual exercises followed by Small Group discussions.

1. The teacher will tape teacher-made lists.
2. Students will read lists made up by peers.
3. Student will then:
    a. Listen only once
    b. Write down the irrelevant item.
    c. Check his choice with his group members for evaluation.

Sample lists:

apples
onions
grapefruit
grapes

mints
oranges
bananas
cherries

peaches
tangerines
potatoes
limes

tiger
camel
fish
giraffe

telephone
telegram
pedestrians
telegraphs

Apollo
Space
Defense
Astronaut

NOTES:

STRAND: LISTENING: Listening and Interpretation.

OBJECTIVE: After observing three student-originated dramas, each evoking a different feeling, the student will tell the feeling that was evoked by each presentation and tell why he felt that way.

PROCEDURES: Statements of students will be judged by consensus of other students and the teacher. The student's statements should be reinforced by specific citations in the dramatizations. The focus of peer judgment should not be on the kind of response; students must feel that any genuine response to a presentation is legitmate. The goal is self-awareness and self-expression of that awareness.*

Examples of dramatic situations:

1. Two students are afraid to go home from school because the bully is standing by their only exit.
2. Two girls are sad because one has lost an expensive gift (or her boyfriend).
3. Three or four students are excited because their slogan won first prize of $1,000.00 in a "Nu-Flakes" box-top contest.

Students who are listening may discuss feelings in Small Groups, then may compare results in a class disucssion.

NOTES:

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*See essay, "Judgment by Consensus," pp. 362-364

Cross Reference: Pages 80 and 278

STRAND: SPEECH: Nonverbal Means of Communication.

OBJECTIVE: The student will demonstrate his ability to use nonverbal techniques of communication in a short presentation.

PROCEDURES: As the content of the presentation demands, he will use:

1. Bodily gestures (kinesics).
2. Touching (haptics).
3. Various degrees of closeness (proxemics).

Discussion should reveal whether the student has communicated successfully.

After extensive practice in Small Groups with nonverbal means of communication, the student will effectively use these techniques in a short presentation. The class and the teacher will judge the effectiveness of the student's use of these elements. Considerable Small Group work consisting of trial and discussion should precede this Objective. Students should discover the extent to which they rely on nonverbal means of communication.

NOTES:

STRAND: SPEECH: Paraphrasing Newspaper Editorials.

OBJECTIVES: Given a newspaper editorial about a controversial issue, the student will orally paraphrase its point-of-view and answer questions regarding reasons for the writer's stance.

PROCEDURES: The student will orally paraphrase a point-of-view on a controversial issue as found in a newspaper editorial. Following his paraphrase, he will field questions regarding reasons for the writer's stance.

Note: Where the student cannot sufficiently defend the writer's point-of-view because of lack of supporting material, he should be encouraged to examine all available pertinent data that might bolster the opinion.

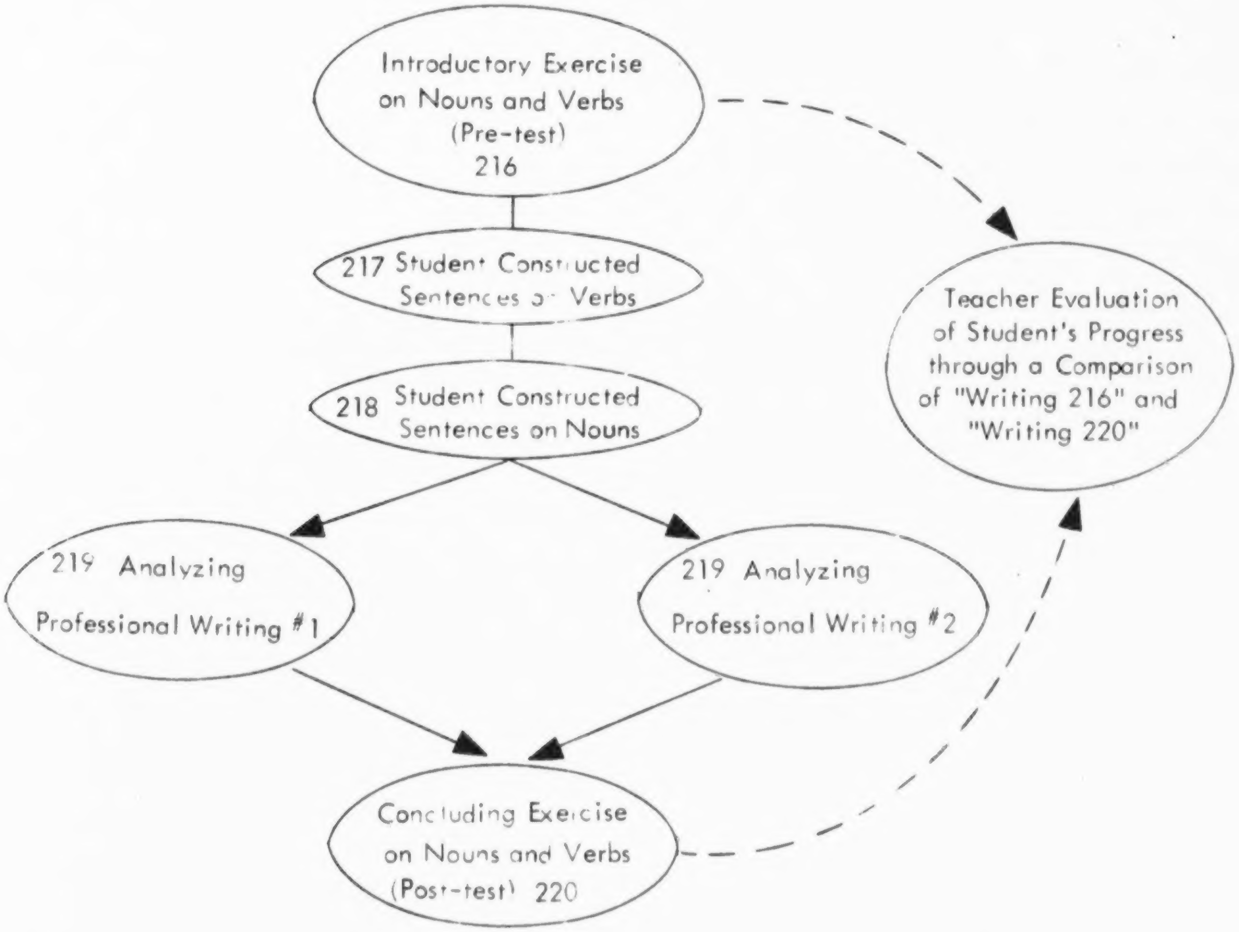
The exercise should be used for both popular and unpopular opinions.

NOTES:

Cross Reference: Page 121

WRITING SECTION III: INCREASED EFFICIENCY WITH NOUNS AND VERBS

(Writing 216 through 220)


Introductory Exercise on Nouns and Verbs (Pre-test) 216
217 Student Constructed Sentences on Verbs
218 Student Constructed Sentences on Nouns
219 Analyzing Professional Writing #1
219 Analyzing Professional Writing #2
Concluding Exercise on Nouns and Verbs (Post-test) 220
Teacher Evaluation of Student's Progress through a Comparison of "Writing 216" and "Writing 220"

Note: Writing, Section II, occupies several pages. The number of pages devoted to lessons on this subject does not necessarily represent the amount of time that should be given to this concept. The writers of the guide recognize that this method is only one of many already in use by some teachers. We do feel that this concept is a relatively valuable method of improving the succinctness of students' writings. It is hoped that the teacher will use this method and diminish or increase the number of lessons according to the success students have with it.

Each section should be modified in procedure so that it covers a spectrum from beginners (early grades) to the more sophisticated learner (latest grades).

STRAND: WRITING: Introductory Exercise in Writing (Pre-Test).

OBJECTIVE: In his compositions, the student will maintain a noun/verb to total-words ratio of 1:4.

PROCEDURES: The student will write a short paragraph (25 - 150 words, depending upon the maturity of the student). The subject of this paragraph will be teacher-approved and will tend to evoke strong static or active visual images.

Suggested topics:

1. Describe an infantry column approaching from a distance.
2. Describe a fairgrounds on a Saturday evening or Sunday afternoon.
3. Describe a small woman cooking a huge breakfast at a big, old-fashioned stove.
4. Describe a carnival crew either setting up or taking down the tents and rides.

The student will underline all of the concrete nouns and circle all of the action verbs and state that figure in a ratio with the total number of words in his paragraph. For example:

Total number of concrete nouns and action verbs	24
Total number of words	85
Ratio	24:85 or approximately 1:3.5

Generally, the more nouns and action verbs in a paragraph, the clearer the writing. Thus, if the number of nouns and verbs is represented by 1, the number of total words in the paragraph should not exceed 4. The example cited above (1:3.5) would be a desirable ratio. A ratio of 1:5 would not be as "good," i.e., it probably would not communicate quite as clearly and concisely as the 1:3.5.

Cross Reference: Pages 60, 94, 95, 106, 111, and 205

STRAND: WRITING: Student-Constructed Sentences (Verbs).

OBJECTIVE: The student will demonstrate his ability to increase the accuracy of his communication by eliminating unnecessary modifiers* in his sentences.

PROCEDURES: The teacher will present to the student a list of "common verbs" (e.g., ran, fell, walked, talked, etc.). The student will develop a list of three to five specific verbs (e.g., walked. ambled, shuffled, strolled, paced, sauntered) for each "common verb," and will use each specific verb in a sentence.

Example:

Common verb:	The man walked slowly toward the gate.
Specific verb 1:	The man sauntered toward the gate.
Specific verb 2:	The man shuffled toward the gate.
Specific verb 3:	The man strolled toward the gate.
Common verb:	The man walked quickly toward the gate.
Specific verb 4:	The man strode toward the gate.
Specific verb 5:	The man trotted toward the gate.

The student should reduce the total number of words in his paragraph by at least 10% while keeping the number of action verbs the same.

Note: Some students will already have achieved this objective. The criteria would not apply in those cases and the teacher should build new objectives for students concerned.

* By using a "specific verb" in each sentence, the student will demonstrate a more efficient and a more accurate use of language than he did in the sentence using the "common verb" and its modifiers.

Cross Reference: Pages 94, 95, and 205

STRAND: WRITING: Student-Constructed Sentences (Nouns).

OBJECTIVE: The student will increase the accuracy of his written communications by concentrating on his use of accurate nouns and eliminating unnecessary modifiers.

PROCEDURES: The teacher will supply from three to five paintings (number them for student references) which deal with a similar subject matter (e.g., landscape paintings by Constable, street scenes by Utrillo, etc.*). These prints (paintings) should employ a rather large number of concrete objects in their subject matters. The prints should be similar enough in general composition to force the observer to carefully record all of the essential objects (nouns) in order to distinguish them from one another in a written composition. The student will list all of the concrete objects (nouns) he can observe in the paintings. He will then write a paragraph describing the painting.

Each student will then pass his paper around the room and other students will mark the number of the painting he thinks the paragraph is describing. The teacher will then transfer the paragraphs which received the highest number of correct votes as well as the ones which received the lowest number of correct votes to overhead transparencies to be used in class discussion. The discussion should center around the idea that inaccurate nouns can obscure relatively simple ideas. The "good" paragraphs should reveal skillful use of concrete nouns.

Finally, each student will be given an opportunity to rewrite his original paragraph and turn it over to the teacher along with his original paragraph and a list of his own statements of the ways in which the rewrite is an improvement of the original.

The criterion for this Objective should be the extent to which the student improves his writing through the use of accurate nouns. Such a criterion requires that the teacher know "where" the student is before the work is started.

* Toys, pictures of airplanes, or other similar objects may be used at appropriate levels.

Cross Reference: Pages 94, 95, 111, and 205

STRAND: WRITING: Analyzing Professional Writing.

OBJECTIVE:

1. The student will determine the ratio of concrete nouns and action verbs to the total number of words in two paragraphs of professional descriptive writing.
2. The student will compare and contrast the two paragraphs on the basis of the authors' use of concrete nouns and action verbs.

PROCEDURES: The teacher will duplicate a copy of each of the two pieces of professional writing for each student in the class (e.g., Hemingway and Dickens would represent a rather strong contrast in styles for the purpose of this exercise).

The students will work in Small Groups to determine the ratio of concrete nouns and action verbs in each of the samples of professional writing. The teacher will circulate from Small Group to Small Group assisting the students in identifying the concrete nouns and action verbs

The teacher should encourage discussion concerning possible reasons for the stylistic differences between the two authors.

NOTES:

Cross Reference: Page 205

STRAND: WRITING: Concluding Exercise in Writing (Post-Test).

OBJECTIVE: The student will demonstrate his ability to eliminate nonessential modifiers in his writing by identifying them, then revising his work to increase the ratio of concrete nouns and action verbs to total number of words to 2:5.

PROCEDURES: The student will choose a teacher-approved subject. The paragraph will be from 20 - 150 words in length, depending upon the maturity of the student. The student will underline all the action verbs and concrete nouns and state the ratio. The teacher will return the original paragraph from the Introductory Exercise, page 216. The student will list at least two ways in which the last paragraph has improved over the first and he will staple this list with the two paragraphs and turn these over to the teacher for evaluation.

NOTES:

Cross Reference: Pages 151 and 205

STRAND: LANGUAGE: Critical Listening - Interpreting Propaganda Techniques.

OBJECTIVE: Given a student-prepared speech using one or more propaganda techniques, the student will recognize the techniques used.

PROCEDURES:

1. Speakers will choose any topic and propaganda techniques.
2. Listening students will take notes of propaganda techniques.
3. The notes will be used for Small Group discussion.
    a. Discuss propaganda techniques used.
    b. Discuss why they were used.
    c. Discuss why listeners should be aware of these techniques.
    d. Summarize discussions by allowing each group to make a general statement about "a," "b," "c."

Note: This objective assumes (a) considerable preteaching, and (b) assessment of student needs. If assessment reveals that many students are adept at detecting propaganda, this objective should be ignored or used only with those students lacking the information.

NOTES:

Cross Reference: Page 252

STRAND: LANGUAGE: Language Analysis - Pitch, Stress, and Juncture.

OBJECTIVE: Given an oral presentation which is lacking in the use of pitch, stress, and varied juncture, the student will repeat the presentation and by use of acceptable pitch, stress, and juncture, will demonstrate his understanding that intonation aids in communications with spoken language.

PROCEDURES: The teacher (perhaps with the aid of several pupils) will record a short passage using no stress, pitch, or varied juncture.

When the recording is played to the class or Small Group, the students will pick out the various sentences, supplying the stress, pitch, and juncture as they repeat them.

An alternative procedure would be to stimulate discussion about the original presentation. The need for differentiation of separate thoughts in speech by use of conventions such as stress and pitch should be discovered quickly.

Note: The use of the terms stress, pitch, and juncture is neither necessary nor recommended, particularly at lower levels.

NOTES:

STRAND: LANGUAGE: Levels of Language - Usage Levels.

OBJECTIVE: Given a particular language context, the student will demonstrate his mastery of the usage level appropriate for that context.

PROCEDURES: The student will demonstrate to the satisfaction of the listener* his mastery of at least two aspects of the level of usage he has been practicing.

For instance, when studying Standard English, he should demonstrate that he has mastered subject-verb agreement with at least two "problem" verbs.

The student should use members of his group, a teammate, tape recorder, and/or the teacher to practice appropriate language forms for context in which he will probably find himself, e.g., business relationships, social situations, etc.

For example, the student will master the singular subject with "does" and "doesn't," and the plural subject with "do" and "don't."

NOTES:

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* Listener should be another student who has mastered the forms, but the role may also be played by the teacher.

STRAND: LANGUAGE: Levels of Language.

OBJECTIVE: Given two paragraphs, one written with formal language and one written with informal language, the student will demonstrate that he can differentiate between the two types of expression by composing his own examples of each.

PROCEDURES: The teacher may have the student silently read two suitable passages containing examples of formal and informal language and demonstrate his interpretation in one of the following ways:

1. Write an example of each type of expression.
2. Role-play two situations to show the uses of formal and informal language.

NOTES:

Outside Reference: Clark County School District Reading Guide, 1-12, pages 146 and 147

STRAND: MEDIA: Television - Content - Drama/Comedy.

OBJECTIVE: Given an appropriate television show (see Procedure below), the student will identify themes and effects common to television, film, and theater, while pointing out the structural differences and variation in devices used by television to accomplish the purposes it shares with film and stage comedy/drama.

PROCEDURES: Presentation of taped television comedy/drama - preferably one adapted from novel or legitimate theatre production or short story familiar to student from literary study.

Discussion and examination should be in Small Group.

NOTES:

STRAND: LANGUAGE: Evaluation of Alternative Language Solution.

OBJECTIVE: Given a difficult situation and alternative ways of handling it with language, the student will evaluate each alternative in terms of the purpose it is designed to serve and choose the most desirable solutions.

PROCEDURES: Start with a teacher-suggested situation, such as the sample that follows. Next, have the students create their own situations in their Small Groups. Later have these exchanged and circulated among other groups.

Sample: Try to decide why each alternative solution might have been chosen in the situation below. Then describe the reason for each choice.

The situation: A close friend has invited you to dinner at his house. His mother has carefully prepared hermasterpiece for you: cheese souffle. You simply loathe the cheese souffle; it makes you sick, but even if it didn't you still wouldn't look at it. She brings it to the table and says, "Now, Harold, I want you to take a big helping of my cheese souffle. I made it just for you."

What reason might there be for replying in each of the following ways:

1. "Oh thank you, Mrs. Devereaux. I just love cheese souffle and this looks delicious."
2. "I think I'm allergic to cheese or something, Mrs. Devereaux. The doctor told me just today not to eat cheese souffle."
3. "I can't stand cheese souffle; I'm sorry."
4. "I ate so much of that good salad that I'm full up to here. I can't eat another bite."

Cross Reference: Page 185

STRAND: LANGUAGE: Evaluation.

OBJECTIVE: Given an article or poem to read, the student will demonstrate his grasp of the author's purpose by stating orally, or in writing, the technique used to achieve his purpose.

PROCEDURES: Example:

1. After reading "The Open Window" by Saki (H.H. Munro), the student might say that the author's purpose was to create feelings of suspense and amusement in the reader. His technique was telling the story from Muttel's point-of-view, then abruptly switching to Mrs. Sappleton for an explanation.

2. After reading "Portrait of the Artist as a Prematurely Old Man," by Ogden Nash, the student might say that the author's purpose was to deliver a humorous, ironical comment on life. He creates humor by his parody of poetic style, rhyming of unusual words, deliberate irregular spellings and lines, and humorous examples. He creates irony by choice and treatment of subject matter: sins of commission are more fun than sins of omission.

NOTES:

Cross Reference: Page 294

STRAND: LANGUAGE: Power of Language - To Persuade.

OBJECTIVE: Given either (1) a powerful literary passage or (2) a moving and persuasive speech, the student will analyze and comment upon the way language was used to create its power.

PROCEDURES: For upper levels a scene from Shakespeare's, Richard III will provide an excellent example. Anne is returning from her husband's funeral when she meets Richard, the man that killed her husband. In a few lines, Richard talks Anne into marrying him.

At lower levels, the teacher might want to use various sales pitches or famous speeches that moved people.

The works should be analyzed closely in Small Groups with reports given of each group's efforts.

Note: The teacher should also explore other types of language power, e.g., evocative, directive, inflammatory, soothing, etc.

NOTES:

STRAND: MEDIA: Film - Technics and History.

OBJECTIVE: The student will identify film genre (westerns, war films, travelogues, crime films, etc.) and inductively identify elements and literary devices used more extensively in one genre than in another.

PROCEDURES: This objective should follow considerable discussion of elements and literary devices used in film making. Identification of genre, relatively simple, should be followed by identification and discussion of devices (conventions) used in the various genre.

Once genre characteristics have been established, the class will have an operational definition of what is conventional in the various genre. Thus, they will also have an implied definition of the unconventional film. The next consideration should be of what constitutes a justifiable departure from convention in film making.

NOTES:

STRAND: MEDIA: Television - Content - Variety.

OBJECTIVE: Given a television variety show, the student will identify its differences from television drama, situation comedy, game shows, etc. Further, the student will demonstrate familiarity with main variety formats--conversation, music, comedy, and hybrids. He will identify a given show's emphases and intended audience, evaluating in light of that, the suitability of guests, skits, musical numbers, etc.

PROCEDURES: View selected shows, analyze network promotional material where obtainable, and read reviews and criticisms.

Students should write their own reviews of shows incorporating evaluation points above.

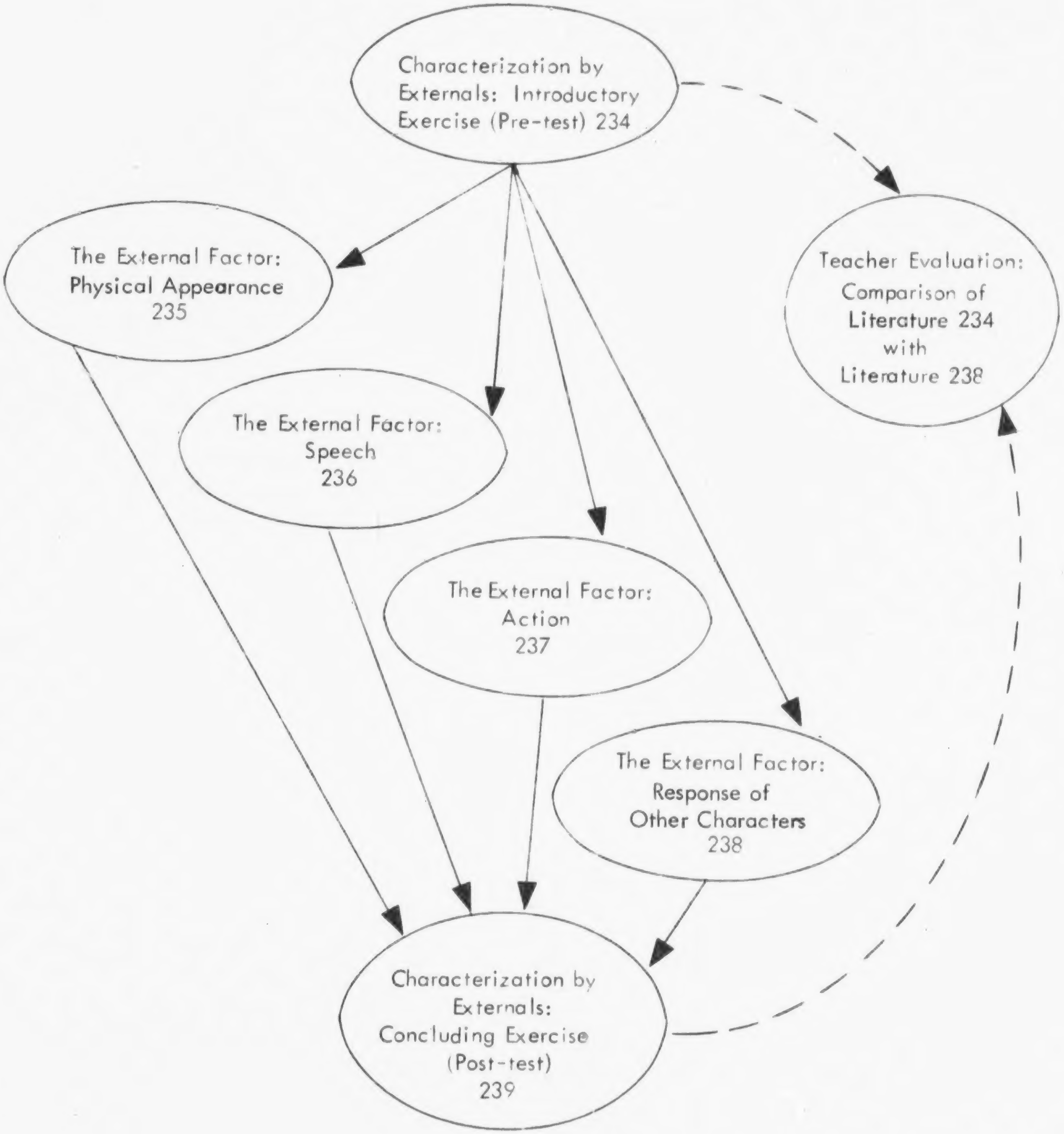
Produce student variety shows with attention to appropriateness of format and acts.

Each Small Group should be responsible for one show, presenting their analysis to the class. As a culminating activity, the class should compare and contrast all variety shows currently showing.

NOTES:

Outside Reference: George, M.Y., Language Art: An Ideabook

LITERATURE SECTION I: CHARACTERIZATION BY EXTERNALS


Characterization by Externals: Introductory Exercise (Pre-test) 234
The External Factor: Physical Appearance 235
The External Factor: Speech 236
The External Factor: Action 237
The External Factor: Response of Other Characters 238
Characterization by Externals: Concluding Exercise (Post-test) 239
Teacher Evaluation: Comparison of Literature 234 with Literature 238

STRAND: LITERATURE: Characterization by Externals - Introductory Exercise (Pre-test).

OBJECTIVE: The student will demonstrate his ability to delineate a literary character in a short piece of fiction by composing a short paragraph* that outlines the character's external qualities.

PROCEDURES: The teacher will use a piece of fiction (preferably a short story) which the students have read in its entirety. The only direction the students will receive is that they should develop this character study with as many specific references as they are capable of finding. The teacher will take excerpts from various student compositions and read them to the class. Comments as to the accuracy of the students' character studies will be solicited in a general class discussion. Each student will make notes on the class comments concerning the character studies, and will save these notes until the concluding exercise on Characterization by Externals.

Note: For this and the following related objectives the teacher may wish to read the selection aloud, put it on tape, or "pair up" good readers with poor readers. In any case, the students should not be barred from participating in these activities because of inadequate reading ability.

NOTES:

*30-50 words, depending upon student's maturity.

Cross Reference: Page 166

STRAND: LITERATURE: Characterization by Externals - Physical Appearance.

OBJECTIVE: The student will list at least five references to a literary character's physical appearance and will then write a short paragraph (25-100 words) commenting on what his list of references reveal about the character.

PROCEDURES: The teacher will use a piece of fiction (preferably a short story) which the students have read in its entirety. The student will choose a character from the story and select what he feels are the five key references which reveal character through the character's physical appearance (i.e., how he dresses, any significant physical traits). Using the Small Group structure the students will work in pairs or threes to develop and discuss their lists of references. The teacher will transfer several sample quotes from the student lists to overhead transparencies for class discussion. The concluding examination of this piece of fiction will give the students an opportunity to use the information from these lists.

NOTES:

Cross Reference: Pages 183, 184 and 300

STRAND: LITERATURE: Characterization by Externals - Speech.

OBJECTIVES: The student will list five especially revealing examples of what a character says in a piece of fiction. The student will then write a short paragraph (25-100 words, depending upon his maturity) commenting on what kind of character he believes the quotes reveal.

PROCEDURES: Example:

Set #1:

"Of course, I love you," he said defensively.
"Of course, I love you," he said with a flush.

Set #2:

"Of course, I love you," he said sincerely.
"I love you, " he affirmed, his eyes a clear even grey.
His "I love you," was muffled against her breast.

In Set #1, the negative connotations are implicit in the "Of course. . . ." The tag lines, "he said," simply reinforce this negative connotation. In Set #2, the "Of course. . . ." tends to neutralize the tag line, ". . . he said sincerely." Thus, the revelation of character is dependent not only upon specifically what the character says, but also upon the way in which the author tells us he says it. (We could easily extend this principle to include the circumstances under which the character speaks, as well as to whom the character speaks.) Dropping the "Of course. . . ." in Set #2 leaves the author free to influence the reader in whatever direction the author chooses.

NOTES:

Cross Reference: Pages 183, 184, 222, 223, 224, 235, and 237

STRAND: LITERATURE: Characterization by Externals - Action.

OBJECTIVE: The student will list at least five references to the way a literary character physically reacts to his environment. The student will then write a short story (25-100 words, depending upon the maturity of the student) commenting on what his references reveal about the character.

PROCEDURES: The teacher will use a piece of fiction (preferably a short story) which the student has read in its entirety. The student will choose a character from the story and list what he feels are the five key references that reveal character through the character's physical actions. I.e., does the character throw things when he is angry, or does he clench his fists until his knuckles turn white? Does the character stutter when he is nervous; does he have any nervous habits--a tic, insistent tapping of his foot, etc.? Using the Small Group structure, the students will work in pairs or threes to develop and discuss their lists of references. The teacher will transfer several sample quotes from the student lists to overhead transparencies for general class discussion. The concluding examination on this piece of fiction will give students an opportunity to use the information from these lists.

NOTES:

Cross Reference: Pages 49 and 184

STRAND: LITERATURE: Characterization by Externals - Response of Other Characters.

OBJECTIVE: The student will list at least five references to the way in which other characters respond to a literary character's appearance, speech, or actions.

PROCEDURES: The teacher will use a piece of fiction (preferably a short story) which the students have read in its entirety. The student will list three references which reveal personal aspects of a character through other characters' responses to him. (The student must be aware that a negative comment by a priest about a character in the story would tell us something very different than the same remark made by a horse thief.)

NOTES:

Cross Reference: Pages 183 and 184

STRAND: LITERATURE: Characterization by Externals - Concluding Exercise (Post-Test).

OBJECTIVE: The student will demonstrate his ability to delineate a literary character by writing a paragraph of 75-200 words in which he refers to factors of physical appearance, speech, action, and the responses of other characters.

PROCEDURES: The students working individually will use each of the four basic methods of character analysis to develop this concluding paragraph (character study). The paragraphs will then be turned in to the teacher for evaluation.* Adjacent to each citation in the paragraph, the student should place in parentheses the name (speech, action, etc.) of the method of characterization he is citing.

NOTES:

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* The teacher will evaluate the paragraph upon the cogency of the student's references as well as the accuracy of his parenthetical notions.

Cross Reference: Pages 183, 184, 235, 236, 237, and 238

STRAND: LANGUAGE: Language Appropriateness - Levels of Language.

OBJECTIVE: Given examples of recorded American speech suitable for various contexts, the student will classify each oral presentation by matching it with the context most suitable for that speech.

PROCEDURES: Following a great deal of reading and discussion of levels of language appropriateness (geographic, social, occupational differences), the student will listen to a recording of American speech suitable for various contexts, e.g., formal, semi-formal, colloquial, slang, etc., and will then match them as to their suitability for each of various contexts.

As a variation, the students could be given a list of many different contexts and let them match the presentation with the context.

General agreement among students as to appropriateness--students will give reasons why a particular dialect level is unsuitable for specific contexts.

NOTES:

STRAND: LANGUAGE: Affixes.

OBJECTIVE: Given a word containing a root and an affix, the student will write the root of the word and list one or more different affixes that could be used with this root word.

PROCEDURES: The student will listen as the teacher pronounces a word. He will then write the root of the word the teacher has pronounced, and list two other affixes that could be used with that root.

Added affixes must form words that exist or are idiomatically possible.

For example:

1.	flashy	flash	-ed, -es, -ing
2.	planter	plant	-s, -ing, -ed
3.	reached	reach	-ing, -es
4.	bicycle	cycle	tri-, -ing, -s, uni-

This procedure could take the form of a game within a Small Group, with Student A giving the stimulus word, Student B supplying as many affixes as possible, and Students C and D acting as judges (with the help of a good dictionary).

NOTES:

Cross Reference: Page 77

Outside Reference: IOX, LA K-3, p. 20

STRAND: MEDIA: Television - The Medium.

OBJECTIVE: Given a work presented by a number of media, the student will point out thematic similarities and then emphasize the structural differences and the way they affect the receiver (not the way they affect the work). This will mean the students must comment on each medium's tendency to make us do particular things with our bodies, our senses and our minds. The student will define to the best of his capability the special claims on our senses of television and other media.

PROCEDURES: Try a cross-media presentation of single work with study of consequent behavior of receivers.

Give the same information to separate groups via radio, television, lecture, and print. Then quiz. Analyze and organize results in discussion groups.

The history of television is instructive here, if it is possible to view some examples of television in its various stages of development. Talking or reading about it will be of limited value.

Technics of television (how it achieves practically those effects the creator decides on aesthetically) are probably best approached as practical parts of television producing units under the content of television sections.

NOTES:

STRAND: MEDIA: Propaganda (A use of all Media).

OBJECTIVE: Given a presentation in any medium, the student will identify the propaganda devices used and point out how they are applied differently in a cross-media analysis.

PROCEDURES: Assemble printed ads, radio and television tapes, political speeches, and publications for analysis and discussion. A single message carried through all media will provide the best comparative study project.

NOTES:

STRAND: READING: Study Skills - Use of References - Locating Specific Sources.

OBJECTIVE: Given a title, topic, or partial information about a subject, the student will select references which will provide material that will aid in further understanding of the topic

PROCEDURES: The students will work together in Small Groups. The teacher will employ assignments such as:

1. Discuss and list possible sources for reference.
2. Compare a table of contents and an index in a textbook.
3. Use a dictionary to find the accepted pronunciation and definition of a word.
4. Match a list of topics to reference sources which contain material on the topics.

NOTES:

STRAND: READING: Proofreading as a Means of Motivating Interest in Spelling.

OBJECTIVE: Given (1) an amusing typewritten story, in which words have been deliberately misspelled, or (2) student-generated sentences containing misspelled words transcribed on the chalkboard, the student will demonstrate his knowledge of correct spelling by identifying and spelling each misspelled word.

PROCEDURES: The student should be instructed to circle the misspelled word and place the correct spelling above it.

NOTES:

STRAND: LISTENING: Interpretation - Identifying Figurative Language.

OBJECTIVE: After listening to an appropriate selection read aloud, the student will demonstrate his ability to detect and interpret figurative language by citing it and translating it into simple descriptive prose.

PROCEDURES: Students may compare both forms of writing and arrive at the reason for figurative language. Discussions regarding uses of figurative language should be encouraged.

Examples:

Simile	My love is like a red, red rose.
Onomatopoeia	The church bell bonged the hour.
Hyperbole	I would die to get a chance to go with you to the movie.
Oxymoron	Sounds of silence, wise fool, fiend angelical.
Metaphor	The road was a ribbon of moonlight.
Personification	Water skipped merrily down the mountainside, happy to be set free from its winter prison.

Cross Reference: Pages 161, 176, 207, 323-328, and 334

Outside Reference: IOX 4-5, pp. 34-38

STRAND: LISTENING: Organization and Outlining.

OBJECTIVE: While listening to a short paragraph or any material, the student will demonstrate his listening and organizational ability by correctly outlining the material.

PROCEDURES:

1. Teacher may use any material that is pertinent and interesting to the students.
2. Teacher may allow student to select his own material.
3. Students may compare and discuss outlines:
   a. Main ideas
   b. Supporting main idea
   c. Details of the supporting main idea

NOTES:

Cross Reference: Page 268

STRAND: IMAGINATION: Developing Moods.

OBJECTIVE: Given a list of sensory descriptions as stimuli, the student will compose a poem or a paragraph which contains a specific mood.

PROCEDURES: Read the groups of descriptive words given below. Choose one list which can give the best help in writing a poem to show a distinct mood.

1. hear, murmur, buzz, trill, warmth, downy, admire, reflection, hue, radiance, delicious, fragrance
2. wail, clang, witness, gloom, scratch, chilly, tainted, reek, musty, blurred, dingy, gummy
3. cheer, hullabaloo, glint, yellow, binoculars, crisp, lively, spicy, tangy, whiff, scene, grasp

The student should preface his production with a brief statement of intent, thus, allowing critical comparison with his production.

NOTES:

Cross Reference: Pages 323 and 333

STRAND: IMAGINATION: Identifying Sensory Descriptions.

OBJECTIVE: After listening to a descriptive poem or short story, the student will identify phrases of sensory descriptions.

PROCEDURES: After advising students to listen for sensory descriptions, the teacher will present a poem or short story by reading or by the use of tape, film, or record. The students will use "s" for see, "h" for hear, "t" for taste, "sm" for smell, and "f" for feel and write the appropriate symbol each time the teacher says a phrase such as "dazzling gold."

Judgment of the students' performance should follow consensus of the class and the teacher as to the identification of the sensory expressions contained in the material.

NOTES:

Cross Reference: Pages 199, 323, and 324

STRAND: CRITICAL THINKING: Seeing More than one Side to a Question.

OBJECTIVE: Given a speech, movie, or filmstrip which has been carefully prepared to elicit acceptance of a controversial idea, the student will ask questions designed to reveal and illuminate other sides of the idea.

PROCEDURES: The student will listen with his Small Group to a speech or view a movie or filmstrip which has been carefully prepared to elicit acceptance of a current controversial idea, e.g., stopping or continuing a war, legalizing or continuing a ban on drugs, electing or defeating a political figure.

He will then ask questions, the answers to which should reveal and illuminate other sides of the idea.

1. His questions would, if the speaker were present, force the speaker to reveal facts which were not given in the speech, movie, or filmstrip.
2. His question will reveal reasons for not accepting what the speaker or film asks the audience to accept.
3. His questions will reveal any logical fallacies in the presentation.

At the lower levels, either the presentation should be less sophisticated or the propaganda more blatant so that the younger student can more readily "see through" the presentation.

NOTES:

Cross Reference: Page 252

STRAND: CRITICAL THINKING: Recognizing Political Propaganda.

OBJECTIVE: Given a speech containing political propaganda, the student will participate in questioning the speaker according to prespecified criteria.

PROCEDURES: The student will listen regularly with his small group to political propaganda speeches (contrived or real). He will then participate in questioning the speaker in press conference style.

Where a taped speech is used, the teacher or another student may "stand in" for the speaker when questions are asked.

1. Be increasingly relevant and cogent as the exercises go on.
2. Increase in frequency.
3. Reveal the speaker's use of conventional propaganda techniques, such as generalities, bandwagon, testimonial, etc.

Note: This objective presupposes that considerable teaching will have taken place beforehand. Because of the wide variety in classes, the teacher may have to construct objectives dealing with student recognition of propaganda types and practices.

NOTES:

Cross Reference: Pages 221, 251 and 309

STRAND: LISTENING: Outlining an Oral Presentation.

OBJECTIVE: Given a short structured paragraph or passage, the student will cite the supporting ideas.

PROCEDURES:

1. Teacher may supply skeleton outlines with main ideas and sub-ideas of student-originated presentations.
2. Students in Small Groups may make skeleton outlines with main ideas and sub-ideas of student-originated presentations.
3. Students may listen to these presentations and fill in the sub-idea.
4. The teacher may make a skeleton outline with only the Roman numeral of the main ideas and complete sub-ideas supplied. Listening students may then supply the main idea.

Criteria: The students and the teacher will judge accuracy of the student's sub-points by the pertinence of the idea to the content of the presentation and will judge the ability of the student to recapitulate, question and add to the speaker's idea. (The latter two considerations, while not part of the objective, should be developed in all students, if possible.)

NOTES:

STRAND: READING: Study Skills - Use of References - Comparing Newspaper to Text.

OBJECTIVE: Given any daily or weekly newspaper and a school textbook of factual materials, the students will list their similarities and differences in content, intention, and in writing style.

PROCEDURES: Sample item.

List the similarities and differences in writing styles between your daily newspaper and your history book.

Answers:

1. Similarities
   - a. Both report events
   - b. Both aim to report in an objective manner
   - c. Both cover a variety of similar topics such as world events and influences, descriptions of the era presented, and affairs of the nation
2. Differences
   - a. Newspaper reports current events; history book describes past ones
   - b. Newspaper is written by many people; history book is written by one or two authors
   - c. Newspaper is written in informal style; history book has a more formal, essay style of writing

NOTES:

Cross Reference: IOX Reading 4-6, p. 145

STRAND: CRITICAL THINKING: Logic - Detecting Logical Fallacies.

OBJECTIVE: Given an oral presentation, the student will demonstrate his grasp of the principles of formal logic by asking questions according to the following procedure.

PROCEDURES: The teacher will choose a selection for oral presentation that has some examples of errors of logic. (The kinds of examples will depend upon the level and/or degree of sophistication of the class.) The students will listen to the presentation. Then, in their Small Groups they will discuss the errors of logic contained in the presentation, formulate questions about the presentation, and state inferences drawn from the presentation.

1. Ask concise questions about the presentation, the answers to which were not contained in the presentation.
2. State inferences drawn from the presentation which reveal hidden premises, point out false dilemmas, show examples of circular reasoning, etc.

Later, the students in their Small Groups should make up oral presentations of this sort and present them to the class as in the previous example.

Note: This objective presupposes that considerable teaching will have taken place beforehand. The teacher may wish to construct objectives dealing with student recognition of principles of logic, such as major premise, minor premise, etc.

STRAND: CRITICAL THINKING: Mutability of "facts" - Changing Historical/Scientific Explanations.

OBJECTIVE: Given obsolete* explanations of some phenomena, the student will compare and/or contrast them with the latest explanations of the same phenomena.

PROCEDURES: After hearing or reading some obsolete* explanations of a natural occurence, the student will compare and/or contrast them in his Small Group with the latest explanations of the same phenomena.

The student will:

1. Discuss the bases for the older explanations.
2. Conjecture about the finality of the latest explanation.
3. Comment upon what the difference between the old and the new signifies for the cultures that originally offered them.

NOTES:

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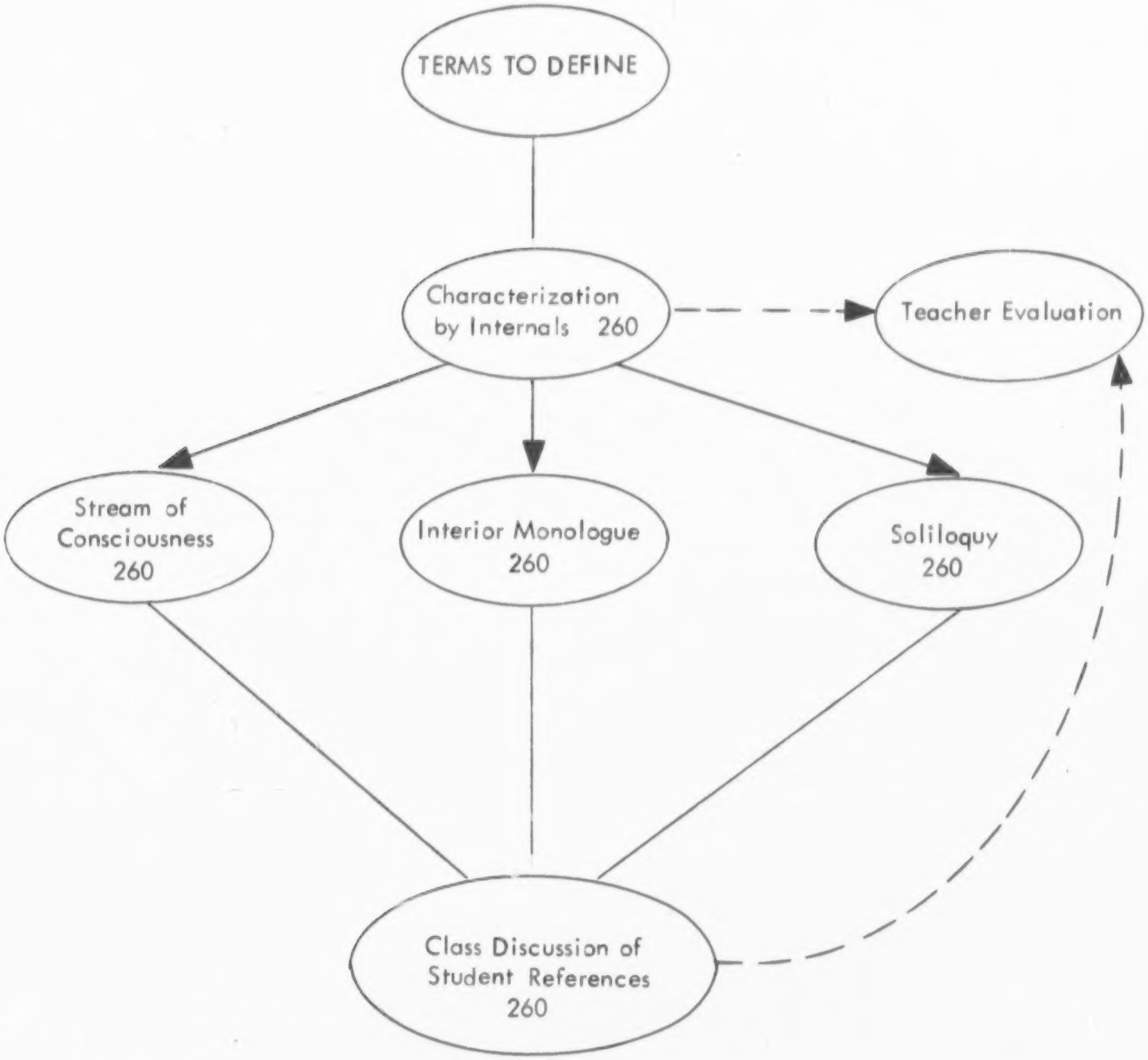
* Obsolete - "Factual" at some time in the past. E.g., the geocentric solar system, the flat earth concept, the four basic elements (earth, air, fire, water), etc.

LITERATURE: SECTION II - CHARACTERIZATION BY INTERNALS


TERMS TO DEFINE
Characterization by Internals 260
Teacher Evaluation
Stream of Consciousness 260
Interior Monologue 260
Soliloquy 260
Class Discussion of Student References 260

The teacher should expand this unit to deal with the somewhat less definable and more sophisticated subject of the psychological novel. Recommended for Grades 8-12.

STRAND: LITERATURE: Characterization by Internals - Revelation of a Character's Thoughts.

OBJECTIVE: The student will delineate character through listing references to characterization by internals.*

PROCEDURES: The teacher will provide a piece of fiction which the students have read in its entirety. The student will choose a character from the story and list what he feels are the three key references which reveal character through the author's use of soliloquy, interior monologue, and stream of consciousness (these three are elements of characterization by internals).* The teacher will select examples of student's references and read them to the class. Comments as to the cogency of the student references will be solicited in a general class discussion. The student will make notes on the class and teacher comments concerning the character studies, and he will save these notes along with his original list of references until the concluding exercise (post-test) on characterization by internals.

The teacher may wish to consider the following representative works.

Short Stories:

The Daring Young Man on the Flying Trapeze -- Saroyan
The Hunger Artist -- Kafka

Novels:

The Trial -- Kafka
The Sound and the Fury -- Faulkner
Desolation Angels -- Kerouac
Remembrance of Things Past -- Proust

NOTES:

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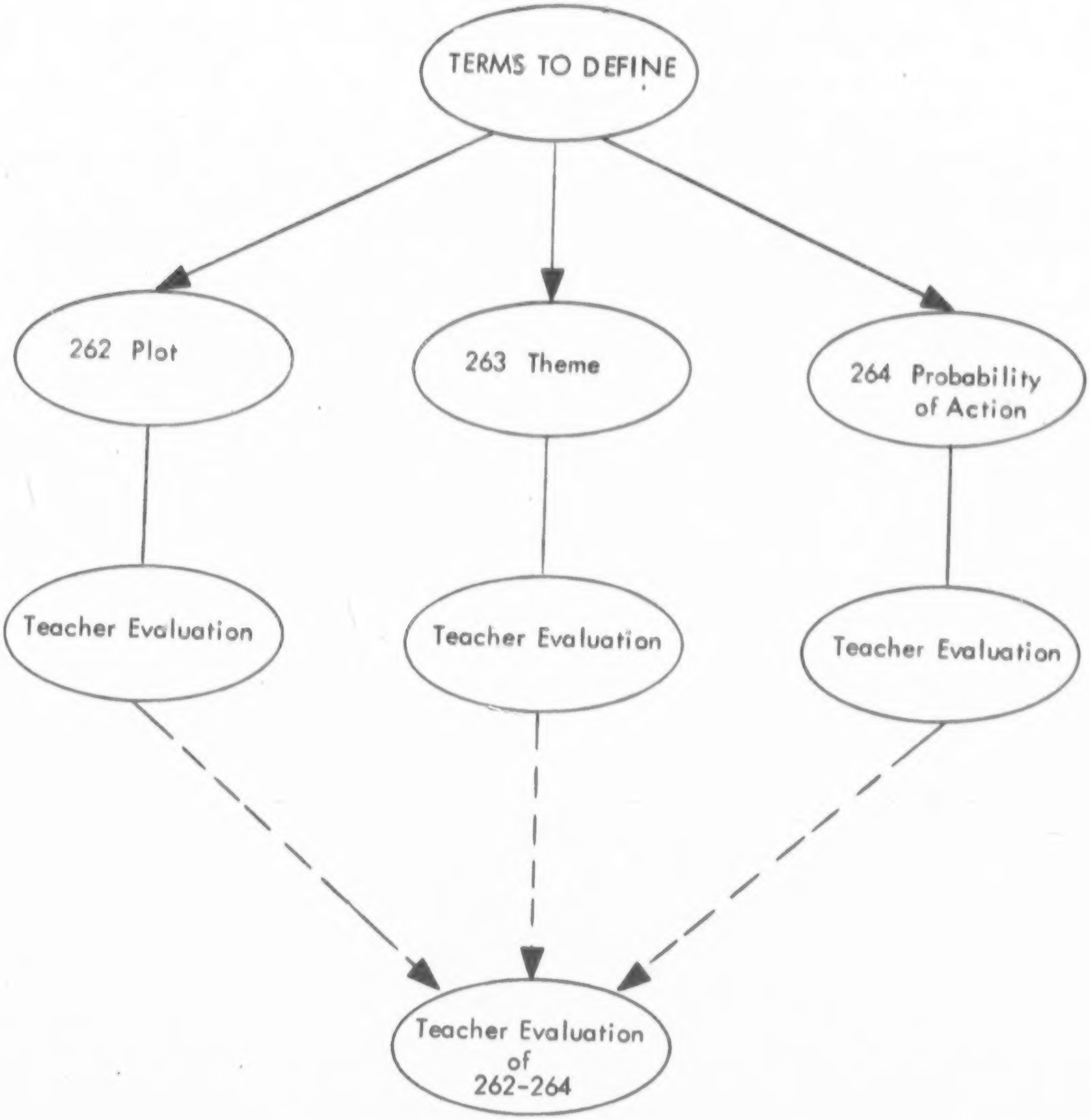
* See Glossary Terms: interior monologue, soliloquy, stream of consciousness.

Cross Reference: Pages 183, 184, and 300

LITERATURE - SECTION III: ELEMENTS OF FICTION


TERMS TO DEFINE
262 Plot
263 Theme
264 Probability of Action
Teacher Evaluation
Teacher Evaluation
Teacher Evaluation
Teacher Evaluation of 262-264

The teacher should expand this unit to deal with the somewhat less definable and more sophisticated subject of the psychological novel. Recommended for Grades 8-12.

STRAND: LITERATURE: Plot.

OBJECTIVE:
1. The student will list the key points of the action of the story.
2. The student will list the major periods, the major influences, and the important details of the protagonist's life.

PROCEDURES: The teacher must be aware of the existence of the non-plot and anti-plot novels and short stories which are reasonably common in contemporary literature. Beyond that we find the larger percentage of novels and short stories containing discernible, traceable plots. Sometimes it helps us to grasp the structure and/or the meaning of the story if we think of the plot in terms of a diagram. There are no set rules for doing this--the teacher must guide any such pursuit according to what he sees as the key points of physical or mental action that force or predict subsequent action.

Another structuring that can be used is the listing of the major periods, the major influences, and the important details of the protagonist's life.

Periods of Arrowsmith's life	Major influences	Details to be remembered
Adolescence	Dr. Vickerson	Gift of microscope, early in science.
College days	Dr. Gottlieb	Gottlieb's interest in Martin; Martin's motivation to genius.*

The study of plot is not an end in itself. It is simply a means toward revealing the more important elements of character and theme.

NOTES:

* Teaching Language and Literature, Loban, Ryan, Squire; p. 297

Outside Reference: Loban, Ryan, Squire, Teaching Language and Literature, p. 297

STRAND: LITERATURE: Theme.

OBJECTIVE: (Prerequisite: Completion of "Literature - characterization" and "Literature - plot.") The student will state the theme of a piece of fiction in a noun phrase.

PROCEDURES: "Theme, best stated as a noun or a noun phrase, rather than a completed sentence, is the core of the meaning of a story."* Henry James in The Art of Fiction told the reader, "Do not think too much about optimism and pessimism; try and catch the color of life itself."

Students may learn to state theme in very general terms at first. The student should ask the following questions: "What is the protagonist's relationship to other men?" "What is the protagonist's relationship to society?" "What is the protagonist's relationship to nature?" "What is the protagonist's relationship to God?" "What is the protagonist's relationship with himself?"

After reviewing these questions, the student will state the theme in one or more of the following terms: "Man vs. Man," "Man vs. Society," "Man vs. Nature," "Man vs. God," or "Man vs. Himself." A more specific breakdown is then required. For example: "In Huckleberry Finn, most of the actions involve Huck's and Jim's efforts to escape from people who repress them. Abstracted, these actions could be summed up in the phrase 'Freedom vs. Social Restraints,' and this we would call theme."*

NOTES:

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* Teaching Language and Literature, Loban, Squire, and Ryan.

Cross Reference: Pages 234-239

Outside Reference: Leon T. Dickenson, A Guide to Literary Study, and Loban, Squire, and Ryan, Teaching Language and Literature

STRAND: LITERATURE: Probability of Action.

OBJECTIVE: [Prerequisite: Completion of Literature-Characterization (externals and internals) and Literature-Plot.] The student will assess the credibility of a character's actions in a piece of fiction.

PROCEDURES: In order to develop a credible (believable) character an author pays attention to what would probably be true. What is probable should not be confused with what actually has happened in an individual's experience. Some spectacular or "marvelous" event which, however true, is not at all likely does not belong in serious fiction. Fiction, instead, must direct itself at dealing with the human condition in a credible fashion. If a character has time and again (through a novel) proven himself unworthy of trust, if he has never given the reader any indication of the capacity to be other than untrustworthy, then it is not credible to see him change to the most trustworthy of individuals in the last scene. Truth is, indeed, stranger than fiction, and so we must leave it.*

In order to communicate this view to the student, the teacher will have the students list the motivational factors involved in each character's actions. The students will then discuss the validity of their lists in the Small Group structure.

Note: This approach should not deny the author's use of irony, dramatic irony, allegories, or other figurative devices.

NOTES:

* A Guide to Literary Study, Leon T. Dickenson.

Cross Reference: Pages 76, 184, 234-239, and 300

STRAND: MEDIA: Advertising - Visual-TV.

OBJECTIVE: Given a television ad, the student will identify audience, propaganda, devices, and intended effect of the ad.

PROCEDURES: Through inductive consideration, the student will identify and list techniques, emphases common to television ads, and develop the ability to evaluate effectiveness of ads.

Prepare and tape or dramatize television ads that illustrate Small Group discussion conclusions on effectiveness of television ads.

NOTES:

STRAND: MEDIA: Propaganda - A Use of all Media.

OBJECTIVE: Given a point-of-view, person, position, etc., to support, the student will consciously apply propaganda devices in a multimedia approach, varying his effects to suit the media.

PROCEDURES: Student elections or other controversial student concerns provide basis for propaganda program produced by the students and encompassing all media possible. Make it a group project.

NOTES:

STRAND: LISTENING: Interpretation - Taking Notes from Oral Presentations.

OBJECTIVE: Given an oral presentation, the student will demonstrate his ability to take notes on the speaker's purpose, main ideas and appropriate sub-ideas.

PROCEDURES: After a live or taped oral presentation, the teacher may initiate discussion by asking how one can note material briefly and accurately while listening to it. Each group may be given a checklist with which they may evaluate their ability to take notes: "What were the organization techniques used, the speaker's purpose, the main ideas, the sub-ideas?"

Competent note takers should: strive for brevity, be good listeners, jot down abbreviations of words and phrases (filling in later), review and reflect on notes soon after the presentation, and make up their own abbreviations. Students' notes should be compared to a transcript of the speech, or to a recording of the speech. The students should refine their note-taking abilities until it becomes automatic.

The number of items in the checklist will depend upon the level of the students. Small Groups should discuss their members' ability to take notes. If some students cannot seem to grasp the basic concepts, the teacher should delay further practice for them for some time, then come back to it after having talked to those students about the problems.

Students and teacher may judge listener on the number of ideas, the accuracy of ideas and the brevity of the notes.

STRAND: CRITICAL THINKING: Mythology.

OBJECTIVE: Given a short myth, the student will demonstrate insight into the underlying intent of the people who created it by citing specific portions or aspects of the myth and relating them to characteristics of the originators.

PROCEDURES: The student will read or listen to a short myth. In Small Group discussion or in writing, the student will demonstrate his insight into the underlying intent of the people who made up the myth.

The student's insight will include historical, geographical, climatic, etc., influences which may have influenced the origin of the myth.

Note: The student should have some familiarity with the country of origin of the myth. To this end, the activities leading to this terminal objective may include language arts, social studies, fine arts, and (if the teacher sees an opening) music.

The teacher may wish to suggest exploration of this maxim:

"If I believe it, it's a religion; if they believe it, it's a mythology."

NOTES:

Cross Reference: Page 79

STRAND: CRITICAL THINKING: Interpretation - Judging Between Fact and Opinion in Commercials.

OBJECTIVE: Given a written or oral commercial, the pupil will identify fact or opinion and tell how it affects emotions.

PROCEDURES: Teacher may:

1. Organize Small Groups who will:
   - a. Discuss and write up an analysis of the commercial, i.e., "What is the purpose of this commercial?" "How does it play on your emotions?"
   - b. Offer alternatives such as: "How would you do this commercial?" "Why?" "How would you improve televison, radio, or written commercials?" "Why?"
   - c. Elicit judgments, e. g., response to the questions: "Do you think commercials are fair?" "Why or why not?"
   - d. Have each group write two commercials--one highly opinionated, one highly factual. Each group may write its commercial for dramatization on television, radio, a magazine or a newspaper.
   - e. Discuss: "Opinion is opinion, but is fact fact?"

NOTES:

Cross Reference: Page 291

Outside Reference: Clark County School District Reading Guide, 1-12, pp. 144-147

STRAND: READING: Inferences - Abstract and Specific.

OBJECTIVE: Given two words, one abstract and one concrete, the student will compare and contrast, then generalize the differences between the meanings of the two words.

PROCEDURES:

1. Have pupils write a paragraph about an abstract word, e.g., "What is thinking?"
2. Have the pupil draw a picture of an intangible concept such as "cold," and a picture of something tangible, such as a tree.
3. Suggest that students independently draw pictures of, or define in words, some abstract term. Then compare their efforts and begin discussion about reasons for difference and the ramifications or private meanings.

NOTES:

Cross Reference: Page 310

STRAND: READING: Interpretation - Abstracting about Specifics.

OBJECTIVE: Given media that show specific facts or aspects of a people's culture, the student will abstract from the specifics, e.g., given a film on life in the "Far North," the student will generalize that, "Life is difficult in cold regions."

PROCEDURES: The teacher should use:

1. Pictures (showing how a group of people live in their environment).
2. Two resource people, each of whom speaks a different dialect or language and can discuss their home culture.

The teacher must:

1. Allow pupils time to observe, listen and explore media.
2. Allow ample time for Small Group discussions.
3. Guide student to generalize by leading questions.

Sample generalizations:

"People live differently because of their environment."
"People adapt themselves to their environment."

"People speak a different dialect if they have lived in different parts of the country."
"Distance, culture, region, and isolation affect the way a person speaks."

Note: This objective can only function in a classroom where there has been no reference to the "advantages" or "disadvantages" of various cultures.

NOTES:

STRAND: LANGUAGE: English Language History.

OBJECTIVE: Given some study of the history of the English language, a group of students will write and present to the class a drama showing life in Old English times.

PROCEDURES: Following some study, reading, and discussion of the history of the English language and of life during the Old English period,* groups of students will write a drama depicting life in those times. They will prepare and revise it in their Small Groups, and then present it to the class.

The drama will show examples of what life was like for at least three of the following:

1. Royalty
2. The Clergy
3. The Merchants
4. Commoners or Serfs
5. The Military

Inferences drawn from the drama will conform to historical data about the period.

Note: This objective is not meant to be compulsory. It should be used only as optional material for those students who are particularly interested in this pursuit.

NOTES:

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*The Old English period is assumed to be from the 7th to the 11th Century.

STRAND: LANGUAGE: English Language History.

OBJECTIVE: Given some study of the history of the English language, a group of students will write and present to the class a drama showing life in Middle English times.

PROCEDURES: Following some study, reading, and discussion of the history of the English language and of life during the Middle English period, groups of students will write a drama depicting life in those times. They will prepare and revise it in their Small Groups, and then present it.

The drama will show examples of what life was like for at least three of the following:

1. Royalty
2. The Clergy
3. The Merchants
4. Commoners or Serfs
5. The Military

Inferences drawn from the drama will conform to historical data about the period.

NOTES:

Cross Reference: Page 273

STRAND: LANGUAGE: English Language History - Origin of English Words.

OBJECTIVE: Given some study of the history of the English language and how various words come into the language, the student will list words that were used by various social groups in Medieval Times and discuss the origins of these words.

PROCEDURES: Following some study, reading, and discussion of the history of the English language, or more specifically, after the presentation of a student-created drama, such as the one in the previous Objective on Page 274, the student will list words used by various socioeconomic groups in Medieval Times and discuss the national origin of the words.

The student will list and discuss 10 words pertinent to each of the following groups:

1. Royalty
2. The Clergy
3. The Merchants
4. The Military
5. Commoners or Serfs

NOTES:

Cross Reference: Page 273 and 274

STRAND: IMAGINATION: Phrase Placement.

OBJECTIVE: Given a list of descriptive phrases, the student will combine several of them into a paragraph with logical cohesion.

PROCEDURES: There should be a consensus of the class and the teacher after a discussion comparing the student's paragraph with possible alternatives. There should be no awkward insertions of phrases; they must fit logically into the paragraph.

Write a paragraph which includes several of the following phrases:

1. Long, dull time
2. Cool, clear evening
3. Windy, sunny day
4. Buzzing insects
5. Pleasant noises
6. Mowing and raking
7. Friendly, busy neighborhood
8. Crowded aisles in a big store
9. Sultry afternoon
10. Bright, winter morning
11. Excited chatter
12. Brief conversation
13. Skipping and running
14. Gathering little treasures
15. Rocky beach
16. Small, grassy yard
17. Nearly empty parking lot
18. Dark, stormy night
19. Bumping and shuffling
20. Raging wind
21. Murmuring sounds
22. Solitary stroll
23. Sharing favorite games and books
24. Still, deep forest

NOTES:

Cross Reference: Pages 126-141

STRAND: IMAGINATION: Relating Art Forms.

OBJECTIVE: Given a suitable selection of instrumental music, the student will express the same mood in another art form.

PROCEDURES: The teacher may present music as a stimulus for writing and/or drawing, or use paintings as a stimulus for writing and/or rhythm. The teacher may make assignments such as the following:

1. Listen to the complete musical selection and try to "feel the music." What mood does it express? What ideas and images cross your mind? Do not write (or paint) during the first playing. When the music begins the second time, begin writing (or painting). Write (or paint) whatever seems appropriate to you. The only requirement is that it be your sincere product in response to the music.*

2. To the previous suggestions, add or substitute a single painting, preferably something abstract or nonrepresentational.

There should be consensus of the class and the teacher through discussion of moods which are expressed in the material. The student's work will be accepted as a unique personal effort, but it will be examined for those elements that are intended to convey the mood.

* This objective should be repeated often at various levels, using somewhat similar procedures.

Unfamiliar music, not too apparent in styles, succeeds better in stimulating the imagination than compositions like "Claire de Lune," or the "William Tell Overture." Try "Fetes" by Debussy or select some of the words of Ravel, Satie, or Holst, or some personally favorite number.

Cross Reference: Page 138

STRAND: READING: Specific and General Terms.

OBJECTIVE: Given two paragraphs as a stimuli, one with specific content, the other with general content, the pupil will write two paragraphs which require his understanding of specific and general.

PROCEDURES: Teacher and student will compare student's paragraphs with the original. Generality and specificity of the paragraphs will be determined by the number of concrete and abstract words.

1. Teacher will use as stimuli:
    a. Sentences
    b. Paragraphs
    c. Recorded speeches
    d. Newspaper articles
2. Teacher may:
    a. Read articles to students.
    b. Have Small Groups of students read, discuss and write articles.
    c. Have pupils read and write individually.
    d. Have pupils jot down two or three generalities heard around him--clarify.
    e. Have a class discussion as to why they are considered general statements.

NOTES:

Cross Reference: Pages 111, 197, 271, and 312

STRAND: READING: Sounds and Imagery.

OBJECTIVE: Given a poem or story containing a reference to different sounds, the student will list, identify, and discuss images created by the author's use of words.

PROCEDURES:

1. Listen to a record, radio, or a poem read by the teacher. Have the children close their eyes and listen. Name and discuss what each heard.
2. The children will draw pictures of what each visualized and heard, then tell about the pictures.
3. Ask the children to react as to why the author would choose the format used instead of expressing himself in some other format.

NOTES:

Cross Reference: Pages 323, 324, 329, 330, 331, 332, and 333

Outside Reference: Clark County School District Reading Guide 1-12, pp. 1-13

STRAND: SPEECH: Oral Presentation.

OBJECTIVE: The student will demonstrate mastery of pacing, diction, expected vocabulary, usage, and the standard English dialect in an oral presentation.

PROCEDURES: The student will prepare and give an oral presentation to the class. In it he will demonstrate his mastery of the items listed in the objective and he will be judged according to the detailed comments compiled on a rating sheet.

Presentation will be judged by the class and teacher, rating each of the above elements and any others deemed pertinent by the group.

Note: The student's own stated expectations and desires should be taken into account when evaluating his performance. The only common denominator among various students' performances should be a high degree of achieving understanding in the minds of their listeners.

All students will not be expected to perfect all five of the specified elements in the Behavioral Objective. Each element will be expanded upon according to the level of sophistication of the student. Only after the mastery of one of these items should a student be expected to go on to the next. The items are not in any sequence of importance. This Objective presumes considerable prior work in the skills mentioned. Student should be aware of this objective long in advance so that they may appreciate the amount of effort involved in its achievement.

NOTES:

Cross Reference: Page 110

STRAND: SPEECH: Summarizing Oral Presentations.

OBJECTIVE: Given a short oral presentation by another student, the student will summarize what has been said.

PROCEDURES: A student will make a short presentation in his Small Group or to his student-partner. The partner or a member of the group will summarize what has been said to the general satisfaction of the speaker. (For evaluation's sake, care should be taken to observe all disparities between the presentation and the summary. Only in this way can the responsibility for communication difficulties be accurately assigned to a student or students.)

NOTES:

Cross Reference: Pages 67, 110 and 165

STRAND: SPEECH: Being Understood.

OBJECTIVE: Given his own dialect which is divergent from Standard English, and numerous opportunities to converse in the classroom, the student will insure that he is understood by his peers.

PROCEDURES: If the student's dialect is divergent from Standard English, he should take all necessary steps to insure that he is understood by his peers. In informal group or class discussions, he will use whatever dialect or combination of dialects best facilitate his personal expression and the listener's understanding. In all formal presentations, however, he should use Standard English effectively.

The class and teacher will judge the relative effectiveness of the student's presentation.

NOTES:

Cross Reference: Pages 57, 58, 103, 104, 164, 206, 223 and 288

STRAND: LANGUAGE: English Language History - "Native" English Words.

OBJECTIVE: Given some study of the development of the English language, a group of students will write and present to the class a skit using predominantly words of Old English origin.

PROCEDURES: Following some study, reading, and discussion of words which originated in Old English, the student will participate with his group in a group-written skit using predominantly (or exclusively at upper levels) words of Old English origin.

When the skit is presented to the class, the other members of the class will recognize (orally or in writing) the Old English words.

Discussion between performers and the audience should determine accuracy of content and pronunciation.

Note: At upper levels and with particularly interested students, this Objective could be repeated substituting Old English words for words of Old English origin.

Discussion should be encouraged about the effect of language containing a high proportion of Anglo-Saxon words compared to words from other languages.

NOTES:

Cross Reference: Pages 273 and 287

STRAND: LANGUAGE: English Language History - "Native" English Words.

OBJECTIVE: Given some study of the development of the English language, a group of students will write and present to the class a skit using predominantly words of Middle English origin.

PROCEDURES: Following some study, reading, and discussion of words that originated in Middle English, the student will participate with his group in a group-written skit using predominantly (or exclusively at upper levels) words of Middle English origin.

When the skit is presented to the class, the other members of the class will recognize (orally or in writing) the Middle English words.

Discussion between performers and audience should determine accuracy of content and pronunciation.

Note: This objective is not meant to be compulsory. It should be used only as optional material for those students who are particularly interested in this pursuit.

At upper levels and with particularly interested students, this Objective could be repeated substituting Middle English words for words of Middle English origin.

NOTES:

Cross Reference: Page 287

STRAND: LANGUAGE: Recognition.

OBJECTIVE: Given a skit or other oral presentation that uses a majority of words of Old English or Middle English origins, the students will recognize the words of Old English or Middle English origin.

PROCEDURES: Following some study, reading, and discussion of words that originated in Old English or Middle English, the student will participate with his group in a group-written skit using predominantly (or exclusively at upper levels) words of Old English or Middle English origin.

When the skit is presented to the class, the other members of the class will recognize (orally or in writing) the Old English or Middle English words.

Discussion between performers and the audience should determine accuracy of content and pronunciation.

Note: At upper levels, and with particularly interested students, this objective could be repeated substituting Old English or Middle English words for words of Old English or Middle English origin.

Discussion should be encouraged regarding effect of language containing a high proportion of Anglo-Saxon words as compared to words from other languages.

This objective is not meant to be compulsory. It should be used only as optional material for those students who are particularly interested in this pursuit.

NOTES:

Cross Reference: Pages 285 and 286

STRAND: LANGUAGE: Oral use of Standard English.

OBJECTIVE: (For students whose dialect is other than Standard English.)

Given considerable study of Standard English, the student will write and record a speech using Standard English.

PROCEDURES: Using Standard English, the student will record a speech he has written. The recording will be audited by a group of peers from another class who will make written comments upon any aspects of the student's speech which they consider to be deviant from Standard English. For the benefit of the performing student, evaluation should take into account the degree of his improvement. E.g., if he spoke no English in September and spoke understandable English in December, this would be considered significant improvement. The student will participate in such rating groups for speeches from other classes.

The teacher will have to make objectives leading up to this one and give the students considerable practice with them, especially if the students are foreign-born.

NOTES:

STRAND: LISTENING: Interpretation - Critical (Post-Test).

OBJECTIVE: After listening to: (1) two recorded speeches of two famous people, or (2) two campaign speeches, or (3) two talks prepared by his peers, the student will demonstrate his listening ability by comparing and analyzing the two presentations according to a prespecified checklist.

PROCEDURES: Judgment will be by teacher and student as they jointly go over the student's checklist. The following list will be used by the students. "To fully understand the speech you must be able to:

1. Comprehend literal meaning.
2. Follow sequence of idea.
3. Distinguish main idea and supporting lines, perceiving the relationship of each part to the other and to the whole.
4. Distinguish emotional tone.
5. Differentiate between factual and judgmental statements.
6. Perceive the degree of bias in judgments.
7. Sense the relative importance of the general vs. the specific.
8. Notice extension of meaning through the use of figurative language.
9. Recognize the underlying assumptions.
10. Realize implied meaning.
11. Make generalizations warranted by information and arguments (continued in procedures below).
12. Identify the speaker's purpose as revealed by his attitude toward his subject and his audience.
13. Detect propaganda techniques.
14. Evaluate communication.
    a. Is the speaker capitalizing on his biases by using false appeals?
    b. Does the speaker supply evidence for his expressions?
    c. What words does he use to induce emotional attitude?
    d. How does his voice tone affect you?
    e. Are his assertions sound? How do you know?
    f. Do you know all the facts implied by the speaker?
    g. Can you fully evaluate each speaker? Why or why not?"

Note: If this Objective is used as a post-test the teacher may wish to locate and use objectives tailored to any shortcomings shown by the student.

Cross Reference: Page 156

Outside Reference: Loban, Teaching Language and Literature, Harcourt, Brace and World, 1961.

STRAND: LISTENING: Interpretation.

OBJECTIVE: While listening to a recording containing general and specific words, the student will write the words under the correct heading on his paper.

PROCEDURES: Teacher may make a tape of 10 to 20 words. The tape may consist of such words as:

1. Good
2. Nice
3. Little
4. Brick
5. Great
6. Bark
7. Hammer
8. Honesty
9. Poem
10. Language
11. Loyal
12. Poetry
13. Transportation
14. Propaganda
15. Locomotive
16. Ideology
17. Freedom

After Small Group discussions about general and specific words, the students may listen to the words through earphones and write the words under the correct heading "general" or "specific." Any questions about which words are which, or why words are classified as they are, should lead to further discussion and examination of what constitutes generality and specificity.

NOTES:

Cross Reference: Pages 111, 197, 271, 272, and 279

STRAND: CRITICAL THINKING: Oral Analysis.

OBJECTIVE: The student will demonstrate his grasp of the concepts of main idea, emotional tone, important incidents, climax and description by presenting an analysis of a story.

PROCEDURES: The student will choose a familiar story or make up an original story for class presentation. He should limit the report to five minutes. Before presenting the story, he will submit the following analysis to the teacher, the class, and/or his Small Group:

1. The main idea
2. The emotional tone
3. Incidents to be emphasized in the story telling
4. Climax
5 Brief description of characters.

NOTES:

Cross Reference: Page 335

Outside Reference: IOX, LA 7-9, p. 203

STRAND: CRITICAL THINKING: Interpretation – Overgeneralizations.

OBJECTIVE: Given two articles* on the same subject, one of which contains several overgeneralizations, the student will identify which facts are overgeneralized.

PROCEDURES:

1. Teacher will use any appropriate informational media.
2. Teacher will present two passages to students and:
    a. Have each pupil read or listen to passages.
    b. Have small groups read, discuss and identify overgeneralized statements, and tell why they are overgeneralizations.
    c. Have students compare and contrast the two statements.
    d. Have each group write two passages, one of which uses many overgeneralized statements. Other groups may evaluate each group's presentation by discussing generalities and specifics.

NOTES:

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* Editorial pages of the two major daily newspapers frequently have many columnists writing about the same subject. The teacher should attempt to use current samples in order to maintain interest in the content as well as the techniques.

STRAND: LISTENING: Interpretation.

OBJECTIVE: After listening to an article or poem, the student will state orally or in writing the purpose of the author and the techniques used by the author to achieve his purpose.

PROCEDURES: Sample poem:

"Portrait of the Artist as a Prematurely Old Man," Ogden Nash.

Sample questions:

1. For what purpose do you think the poem was written?
2. What features of the poem tell you what the purposes are?
3. Does the poem achieve its goals?

Sample answers:

1. Humor, ironical comment on life
2. Humor--parody of poetic style, rhyming of unusual words, deliberate irregular spellings and lines, humorous examples
3. Subjective response

NOTES:

Cross Reference: Pages 208, 228 and 289

STRAND: IMAGINATION: Fantasy.

OBJECTIVE: The student will demonstrate his grasp of real and imaginative elements in stories and pictures by writing, illustrating, and/or dramatizing a fantasy which includes some element of realistic content.

PROCEDURES: The teacher will present myths, fables, folk tales, and true stories through the use of any media. The teacher and the class will discuss the aspects of real and make-believe worlds, and the interpretation of the ideas in the presentation.

Assignments will include such activities as these:

1. Small Groups illustrate a familiar story in a mural, diorama, puppet stage, or models of characters
2. Small Groups make up their own stories with a series of adventures for their characters and settings
3. Small Groups dramatize a favorite story

NOTES:

Cross Reference: Pages 79, 124-149, and 269

STRAND: IMAGINATION: Sensory Descriptions.

OBJECTIVE: Given a specific example of a sensory experience , the student will respond with related memories.

PROCEDURES: Response of the student will be accepted as a unique personal experience. However, he should be able to point out the aspect of the sensory experience that stimulated his memory.

The teacher may present assignments similar to the following suggestions:

Write or tell what you "see" when you:

1. Smell freshly baked food.
2. Hear a hissing sound.
3. Hear a yodel.
4. Taste something spicy.
5. Smell a musty odor.

NOTES:

Cross Reference: Pages 138-140

STRAND: LANGUAGE: English Language History - Language Change.

OBJECTIVE: Given some listening and reading experiences with Old English, the student will write a short paragraph using Old English.

PROCEDURES: Following some study and discussion of Old English, the student will listen to recordings of Beowulf and follow along in the script. He will then write a short paragraph on a contemporary subject, using words and syntax appropriate to the period. After checking and revising the paragraph with his group, he will read it aloud to the class.

Note: The objective and similar ones requiring rather extensive research in and work with the older forms of English should only be used with those students having an expressed interest in the subject. There is little point in forcing material of this nature upon reluctant or inept students who will have little need for the knowledge gained. In no case should the more esoteric aspects of English language history be considered mandatory.

If student-interest and ability indicate its feasibility, this objective may be repeated substituting Middle English or Elizabethan English for Old English.

NOTES:

STRAND: LANGUAGE: English Language History - Word Origins.

OBJECTIVE: Given some study of the history of the English language, the student will demonstrate his understanding that English is made up of words from many different languages by reporting their contributions to English.

PROCEDURES: Each Small Group will be assigned a language. The group will report on the contributions of that language to English. If possible, a student who speaks or is studying a particular language should be in the group reporting on that language.

Note: Whenever possible, objectives that require some historical research should be correlated with material/activities/units in social studies.

At upper levels, the groups should proceed inductively. For example:

Pick a student-written paragraph (75-100 words) and have the group find the etymologies of each word. By collating the work of several groups, it is possible to derive percentages of words contributed by or taken from each foreign language.

NOTES:

STRAND: MEDIA: Film - Affective (Art) Aspects.

OBJECTIVE: (Prerequisite: Understanding of similar concepts in literature)
Given a sample film, the student will identify those concepts which have been identified in literary works.

PROCEDURES: The sample films should be viewed by the class. Initiate discussion of the film's use of literary devices, and the success or failure of the particular sample viewed. Student-suggested samples of television films should be used for similar discussions. The initial study will depend heavily upon the students' previous grasp of similar notions in literary art forms.

Judgment should be by consensus of Small Groups and the teacher.

Early grades should work to gain non-technical appreciation skills as in the Literature strand when mood, rhythm, and pace are treated.

More advanced film-study classes will identify the use of metaphor, simile, irony, image, cliché, unities, point-of-view, etc.

STRAND: MEDIA: Screenplay - Empathy.

OBJECTIVE: Given a description of the existence of a person in a particular environment, the student will write a screenplay for a short film that will describe the change of feelings and habits necessary for that person to adapt to a totally different environment.

PROCEDURES: The students should work in Small Groups to facilitate their imaginative explorations.

Possible assignments:

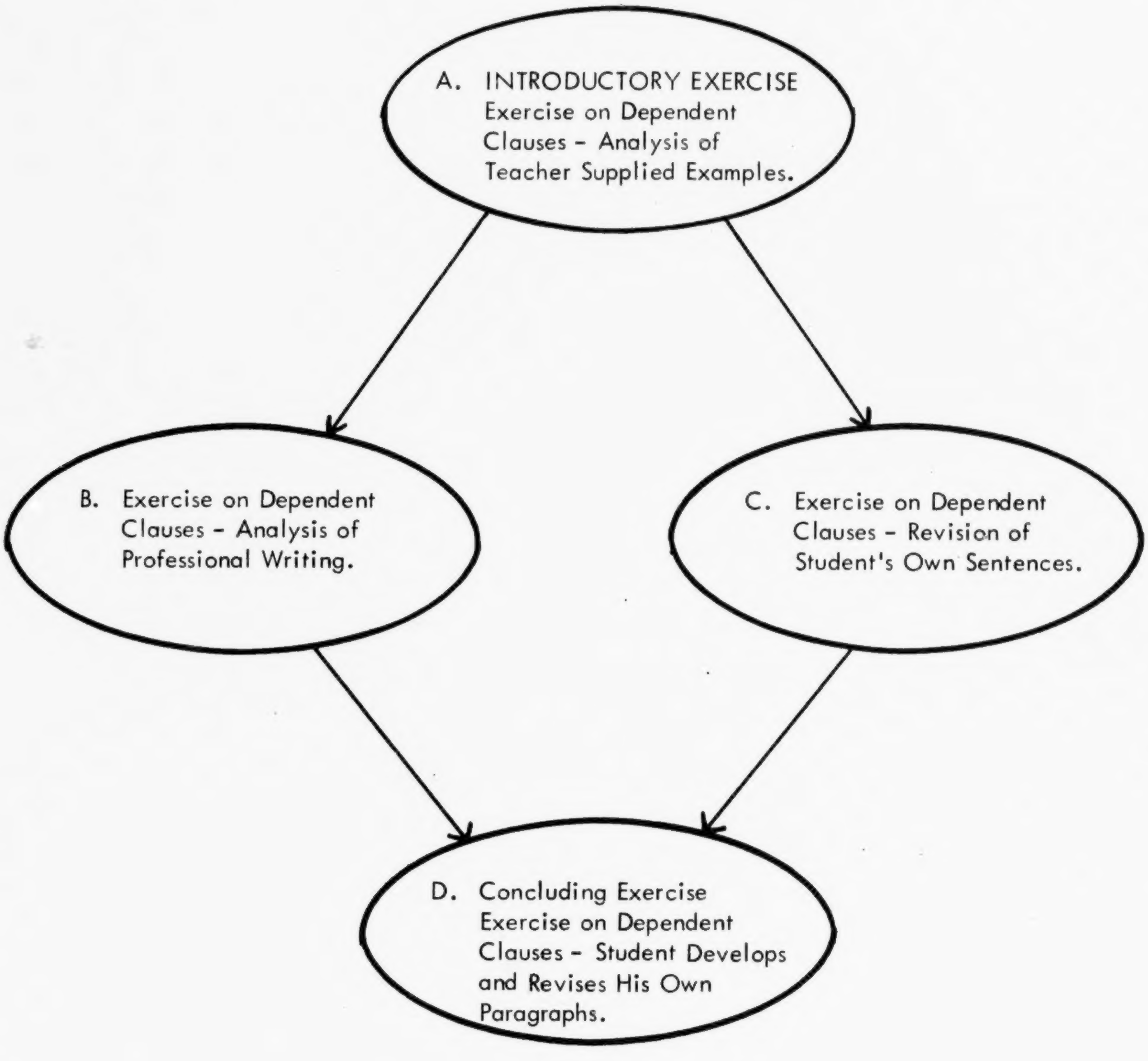
1. You are a young person who lives in a small riverside town where school and job are within walking distance. The family must move to a city apartment. Write about the changes which will be made in daily habits. Include recreation, home duties, and going to school and stores.

2. You are a young Indian on a reservation in Arizona. You must go to a school 300 miles away and live in a dormitory. Write about the changes which will be made in daily habits. Include recreation, home duties, and going to school and stores.

Students should discuss the degree to which each screenplay (a) fulfills the assignment, (b) uses all pertinent film and compositional techniques, and (c) forms a good basis upon which to build a film.

Cross Reference: Pages 234-239, 260, 264, 346, and 348.

WRITING: SECTION IV- INCREASED EFFICIENCY WITH MODIFYING CLAUSES


A. INTRODUCTORY EXERCISE
Exercise on Dependent Clauses - Analysis of Teacher Supplied Examples.
B. Exercise on Dependent Clauses - Analysis of Professional Writing.
C. Exercise on Dependent Clauses - Revision of Student's Own Sentences.
D. Concluding Exercise
Exercise on Dependent Clauses - Student Develops and Revises His Own Paragraphs.

NOTE: Teacher may wish to proceed from "A" to "B" to "D" - or - the teacher may want to move from "A" to "C" to "D." Either, or both of these plans seems reasonable.

STRAND: WRITING: Eliminating Unnecessary Dependent Clauses.

OBJECTIVE:

1. The student will analyze teacher-supplied sentences to determine the necessity for existing dependent clauses.
2. The student will replace (where necessary) dependent clauses (or modifying phrases) with single-word adjectives, adverbs, or nouns.

PROCEDURES: The teacher can either create or find examples of four or five sentences with clumsy clauses or phrases.

For example:

The federal program for health, which is top-heavy with administrators, has experienced difficulties which are easily avoidable.

The students should work in their Small Group situation to improve these sentences by replacing unnecessary clauses and phrases with single word adjectives, adverbs, or nouns. A student revision of the above sentence might look something like the following:

The administratively top-heavy federal health program is entangled in unnecessary difficulties.

Examples of student successes should be examined and discussed. The teacher might also want to have the class examine some of the less successful student attempts at revision (the student's name should not be mentioned) and attempt to improve them through combined student-teacher effort.

STRAND: WRITING: Analyzing Professional Writing.

OBJECTIVE:

1. The student will determine the ratio of compound, complex, and compound-complex sentences to simple sentences in a selection of professional writing.

2. The students will investigate the dependent clauses to determine the possibility of reducing some of them to single-word modifiers, subjects, or objects.

PROCEDURES: The teacher can either provide samples of professional writing or the students can select their own samples of professional writing for this exercise. (The editorial page of a daily newspaper is especially useful for this exercise.)

After the students have established the ratio of single sentences to compound and complex sentences, the teacher should lead a discussion on the success of the particular ratio which is demonstrated in the professional writing. Certainly, we recognize the presumption in our insisting that any one ratio is most desirable. While one writer may be extremely effective in a given situation, he may be just as effective using another ratio in another situation. Only through careful consideration of the intention and success of the selection of writing can we discuss its value.

Finally, the teacher should direct the students to examine one another's uses of phrases and clauses. In the Small Group, each student should develop a list of from three to five instances (depending upon maturity) where clauses or phrases would be effectively replaced by single words.

STRAND: WRITING: Revision by Combining Sentences.

OBJECTIVE: The student will demonstrate his ability to increase the accuracy and efficiency of his written communication by combining two or more simple sentences in one compound, complex, or compound-complex sentence.

PROCEDURES: The teacher will present a list of five closely related simple sentences:

1. The car was red.
2. The car belonged to my brother, John.
3. The car was very fast.
4. The car had a modified engine.
5. The car won the race.

The student will reduce the sentences to one comprehensive sentence and identify the type of sentence (simple, compound, complex) he has created. The student might very well develop a compound-complex sentence very similar to the following:

My brother John's roadster, which was red, was very fast, and it won the race.

At this point, the teacher should ask for Small Group discussion on the success of the newly-developed sentences. As the teacher analyzes the above sentence he recognizes that even though the student has reduced a set of five simple sentences containing twenty-seven words to one compound-complex sentence containing fifteen words the sentence is still inadequate. We are concerned with a more efficient method of written communication. To that end we would logically strive to say as much as we can in as few words as we can. This concept should not be confused with the notion that in order to write succinctly we need only indiscriminately throw out half the words in a sentence. More properly we must concern ourselves with replacing unnecessary clauses and phrases with single words.

STRAND: WRITING: Writing and Revision by Discussion and Analysis.

OBJECTIVE: The student will demonstrate his ability to increase the accuracy and efficiency of his written analysis (exposition) of a selection of literature by combining two or more simple sentences in one complex, compound, or compound-complex sentence.

PROCEDURES: This exercise should follow two basic steps:

1. The student will write a paragraph of 35-125 words (depending upon maturity of student).

2. The student will revise the paragraph by combining simple sentences into compound and complex sentences.

The student should be directed to write an analysis (of theme, some aspect of internal or external characterization, plot, etc.) of a selection of literature being studied in the class. The student should complete this essay to his own satisfaction and then the students should discuss the succinctness of their essays in the Small Group setting. The students in the Small Group should each list a minimum of three to five (depending upon maturity of the student) suggestions for improvement of their original essays. The teacher should circulate among the Small Groups giving suggestions and answering questions.

After the students have completed their lists they should revise their papers according to the suggestions which have been made. The final product should be stapled together with the original paragraph and the list of suggestions and should be given to the teacher for evaluation.

Note: The obvious problem with the notions advanced in this lesson is that the student might be led to believe that the simple sentence has no function. The teacher should guard against this possibility by reminding the students that many times his final product may well be a simple sentence in which the student has reduced one or more clauses in a complex sentence to single-word modifiers in a simple sentence.

A final product similar to the following might emerge:

My brother John's fast, red, modified roadster won the race.

At this point, we have reduced twenty-seven words to ten words with no loss of meaning. If there had been any loss in meaning (implicit or explicit), the revision should be questioned.

STRAND: MEDIA: Technics and History.

OBJECTIVE: Given appropriate film samples, the student will:

1. Identify intent and effect of sound devices in a film: e.g., music, dialogue, sound effects.

2. Discriminate between movement of the subject and movement of the camera.

3. Discriminate between two differently-edited scenes.

4. Identify:

   a. A frame,
   b. The composition in a film sequence, and
   c. Light, shadow, and color as used to set tone.

PROCEDURES: The teacher should probably use a single, well-chosen sample film that can be watched many times. To reduce the number of times the film must be shown, the various Small Groups might each watch for a different portion of the Objective. Then the various Small Groups could report on their deliberations and observations to the class as a whole, preferably while the film is being run.

NOTES:

STRAND: MEDIA: Film - Technics and History.

OBJECTIVE: Given considerable study in the various aspects and considerations of film and film making, the student will display in writing and discussion a minimal appreciation of film as a construction.

PROCEDURES: The focus here is on films as artistic creations which, like other works of art, must be constructed out of many seemingly disparate elements. The degree to which these elements are made compatible and/or complementary is the degree to which the film maker has achieved the skill requisite for artistry.

The student's composition must reveal a sense of film-as-construction in his consideration of its various elements. His essay should reflect cohesion of presentation and understanding of the subject.

The student should grasp, for example, that the vocabulary of film is individual shots and shots in sequence, i. e., individual shots correspond to sentences and sequences of shots to paragraphs. Much of the student's grasp will be nonverbal and unmeasurable. Exposure to the notion of film-as-construction is the essential objective. Sample films might be graded as to their use of sound, motion and pictures:

Sound	Motion	Pictures
Speech	Of the subject	Frame
Music	Of the camera	Composition
Sound effects	Editing	Tone (light, shadow, color)

This objective is a terminal one for film, and it assumes considerable study of the elements of film making. The methods of study and approaches to subject matter are suggested in the appropriate objectives.

NOTES:

STRAND: LISTENING: Propaganda Techniques.

OBJECTIVE: After listening to the definition of propaganda terms on a teacher-made tape, the student will choose from a list the propaganda terms to match the definition.

PROCEDURES:

1. The teacher will initiate the activity by calling the class' attention to techniques used by speakers to play on emotions and to get their points across. "Why do you suppose speakers use these techniques?" "Why is it important for you to know about them?"

2. Sample: Match the following propaganda terms with the definitions you heard.

	Terms		Recorded Definitions
a.	Loaded words	1)	Words filled with favorable or unfavorable emotional connotations
b.	Name-calling	2)	Not using rational arguments, but smear words and mudslinging
c.	Testimonial	3)	Statements by well-known personalities to persuade you to do a certain thing

3. Answers: a. 1, b. 2, c. 3

4. Provide opportunity for student in Small Groups to listen to various kinds of propaganda so that they can discuss and label it.

5. Students should compile their own lists of propaganda techniques and provide examples for each one.

Cross Reference: Page 252

STRAND: LISTENING: Detecting the Degree of Abstraction and Concreteness of Words.

OBJECTIVE: After listening to a sentence that contains an abstract subject, the student will demonstrate his understanding of the abstraction of the word by taking the subject from the abstract to the concrete.

PROCEDURES:

1. The teacher should initiate activity by orally presenting sentences to the class, e.g., "Mrs. Allen's animal won a blue ribbon." Guide the student into discovering the abstraction of "animal," i.e., "What was the animal?" "What type of animal was it?" "How can the word 'animal' be restated to give it a more exact meaning?"

   Write order of abstraction on the board:

   a. Animal
   b. Mammal
   c. Dog
   d. Poodle
   e. Mr. Pierre

2. The student should:

   a. Listen to sentences
   b. Copy abstract subjects as he listens
   c. After listening, discuss his list of words to evaluate each student's ability to detect the abstract subject
   d. Listen to the tape again, if necessary
   e. Make orders of abstraction
   f. Evaluate his own as well as others' papers

STRAND: LISTENING: Interpretation.

OBJECTIVE: After listening to a tape of two paragraphs, the student will state which paragraph contains verified facts.

PROCEDURES: Sample paragraphs:

1. About 100,000 records were purchased in this country during the last half of the 1960's. A few thousand were cut of the same tune, so the number of different songs was not as high as the total amount sold.

2. 103,416 records were bought in this country from 1965-1969. 6,074 pressings were cut of the same tune, therefore, the total number of different tunes sold was 97,342.

Outside Reference: IOX, Reading 7-12, page 89

STRAND: LISTENING: Interpretation.

OBJECTIVE: After listening to relatively general words in a sentence or paragraph, the student will demonstrate his understanding of specific and general words by listing all the general words, then listing specific replacements as shown in the Procedures below.

PROCEDURES: Teacher may select sentences or paragraphs from textbooks, newspapers, and magazines or allow students to create passages. After listening to the words, sentences, or paragraphs, students may write, discuss and arrange words in groups.

1. Plant--rose
2. Building--house
3. Person--boy--Jack
4. Car--Ford

NOTES:

Cross Reference: Page 279

STRAND: LISTENING: Interpretation.

OBJECTIVE: After listening to a group of sentences, the pupil will state which are fact and which are opinion.

PROCEDURES: Sample sentences for:

1. Elementary groups.
    a. I don't like milk.
    b. The leaves have fallen from the tree.
2. More advanced groups.
    a. Senator Doe championed desegregation in order to win the Negro vote.
    b. My mother doesn't want me to go to the dance because she doesn't want me to have fun.

Students will discover the difference between fact and opinion in their Small Groups by listening to sentences prepared for their level of sophistication. As they listen, they will decide which is fact and which is opinion. After listening to the sentences, the Groups may compare their findings. They will arrive at the right answer by asking, "Which is verifiable?" and "Which is felt?" Each Group will discuss the importance of listening for fact and opinion.

NOTES:

Cross Reference: Pages 270 and 314

STRAND: LISTENING: Interpretation.

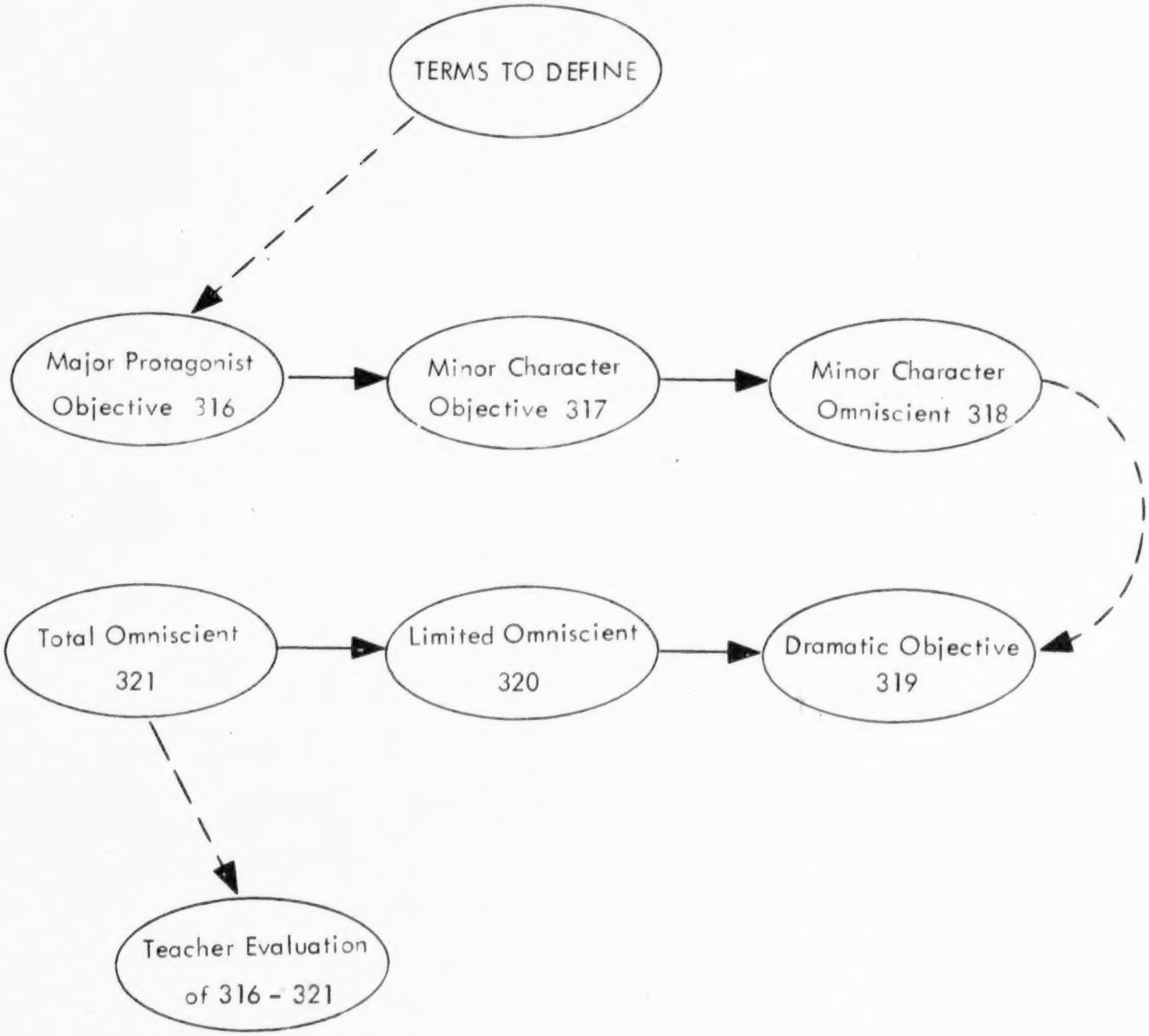
OBJECTIVE: After listening to two designated television news commentators for a week, the student will demonstrate his ability to judge between fact and opinion by listing at least five statements of fact and five statements of opinion from each commentator.

PROCEDURES: Use taped newscasts to verify facts or opinions. Discuss importance of knowing difference between fact and opinion and which of the two news commentators is the more reliable. Other aspects of newscasting, programming, presentation, etc., should be considered together with this Behavioral Objective.

NOTES:

Cross Reference: Pages 181 and 270

LITERATURE SECTION IV ---- THE NARRATOR'S POINT-OF-VIEW


TERMS TO DEFINE
Major Protagonist Objective 316
Minor Character Objective 317
Minor Character Omniscient 318
Dramatic Objective 319
Limited Omniscient 320
Total Omniscient 321
Teacher Evaluation of 316 - 321

* This series of units need not be handled in any special order or all at one time. Definitions for these terms may be found in the Glossary.

Note: Literature IV, The Narrator's Point-of-View, occupies several pages. The number of pages occupied by this or any lesson is not necessarily representative of its relative importance to the study of literature. It would therefore be a mistake to consider the objectives on technical point-of-view a major portion of any literature curriculum. The concepts outlined here are simple, and can be grasped by most students after a few minutes of explanation.

STRAND: LITERATURE: Point-of-View in Fiction (the Narrator).

OBJECTIVE: The student will list at least three examples of the first person, Major Protagonist Objective* point-of-view from a piece of fiction.

PROCEDURES: The teacher will provide a piece of fiction which partially or exclusively uses the Major Protagonist Objective point-of-view. The students will list from three to five uses of this point-of-view in the chosen selection. The students will check one another's choices in the Small Group structure. The teacher will make overheads of the choices that he feels are the most revealing and the least revealing of the author's point-of-view and discuss the advantages of the particular point-of-view with the class.

NOTES:

* See Glossary for definition and diagram.

STRAND: LITERATURE: Point-of-View in Fiction (the Narrator).

OBJECTIVE: The student will list at least three examples of the Minor Character Objective* point-of-view from a piece of fiction.

PROCEDURES: The teacher will substitute the Minor Character Objective for the Major Protagonist Objective. The students will list three to five uses of this point-of-view in the chosen selection. The students will check one another's choices in the Small Group structure. The teacher will make overheads of the choices which he feels are the most revealing and the least revealing of the author's point-of-view and discuss the advantages of the particular point-of-view with the class.

NOTES:

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* See Glossary for definition and diagram.

STRAND: LITERATURE: Determining the use of Minor Character Omniscient Point-of-View.

OBJECTIVE: The student will list at least three examples of the Minor Character Omniscient* point-of-view from a piece of fiction.

PROCEDURES: The teacher will substitute Minor Character Omniscient for the Major Protagonist Objective. The students will list from three to five uses of this point-of-view in the chosen selection. The students will check one another's choices in the Small Group structure. The teacher will make overheads of the choices which he feels are the most revealing and the least revealing of the author's point-of-view and discuss the advantages of the particular point-of-view with the class.

NOTES:

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* See Glossary for definition and diagram.

STRAND: LITERATURE: Point-of-View in Fiction (the Narrator).

OBJECTIVE: The student will list at least three examples of the Dramatic Objective* point-of-view from a piece of fiction.

PROCEDURES: The teacher will substitute the Dramatic Objective for the Major Protagonist Objective. The students will list from three to five uses of this point-of-view in the chosen selection. The students will check one another's choices in the Small Group structure. The teacher will make overheads of the choices which he feels are the most revealing and the least revealing of the author's point-of-view and discuss the advantages of the particular point-of-view with the class.

NOTES:

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* See Glossary for definition and diagram.

STRAND: LITERATURE: Point-of-View in Fiction (the Narrator).

OBJECTIVE: The student will list at least three examples of the Limited Omniscient* point-of-view in a piece of fiction.

PROCEDURES: The teacher will substitute the Limited Omniscient for the Major Protagonist Objective. The students will list from three to five uses of this point-of-view in the chosen selection. The students will check one another's choices in the Small Group structure. The teacher will make overheads of the choices which he feels are the most revealing and the least revealing of the author's point-of-view and discuss the advantages of the particular point-of-view with the class.

NOTES:

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* See Glossary for definition and diagram.

STRAND: LITERATURE: Point-of-View in Fiction (the Narrator).

OBJECTIVE: The student will list at least three examples of the Total Omniscient* point-of-view from a piece of fiction.

PROCEDURES: The teacher will substitute the Total Omniscient for the Major Protagonist Objective. The students will list from three to five uses of this point-of-view in the chosen selection. The students will check one another's choices which he feels are the most revealing and the least revealing of the author's point-of-view and discuss the advantages of the particular point-of-view with the class.

NOTES:

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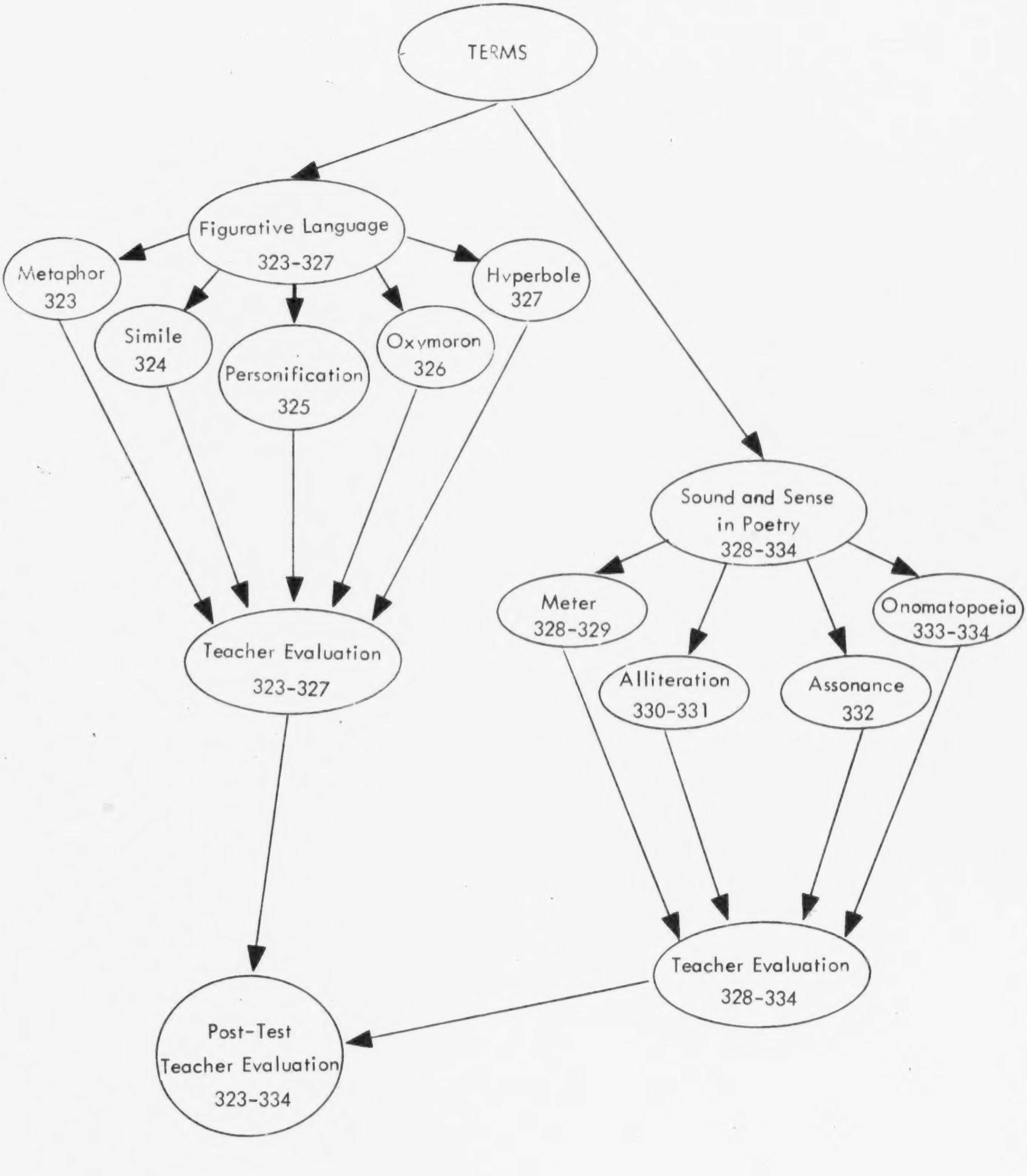
* See Glossary for definition and diagram.

LITERATURE - SECTION V: POETRY - SOUND AND SENSE/FIGURATIVE LANGUAGE


TERMS
Figurative Language
323-327
Metaphor
323
Simile
324
Personification
325
Oxymoron
326
Hyperbole
327
Teacher Evaluation
323-327
Sound and Sense
in Poetry
328-334
Meter
328-329
Alliteration
330-331
Assonance
332
Onomatopoeia
333-334
Teacher Evaluation
328-334
Post-Test
Teacher Evaluation
323-334

STRAND: LITERATURE: Poetry - Metaphor - Simile.

OBJECTIVE:

1. The student will recognize a metaphor in a line of poetry.
2. The student will comment on the intention and success of a metaphor in a selection of poetry.

Note: Number 2 is an addition to the Objective. I.e., this may be used for the more sophisticated student.

PROCEDURES: The teacher will provide a selection of poetry which utilizes a metaphor, such as:

"I do not know much about gods; but I think that the river
Is a strong brown god–sullen, untamed and intractable,
. . . ."

--T. S. Eliot, The Dry Savages.

NOTES:

Cross Reference: Pages 175, 176, 203, and 249

Outside Reference: Thrall, Hibbard and Holman, A Handbook to Literature.

STRAND: LITERATURE: Poetry - Simile.

OBJECTIVE:

1. The student will recognize a simile in a line of poetry.
2. The student will comment on the intention and success of a simile in a selection of poetry.

Note: Number 2 is an addition to the Objective, i.e., this may be used for the more sophisticated student.

PROCEDURES: The teacher will provide a selection of poetry which utilizes a simile.

Example:

"There comes a wind like a bugle,"

--Emily Dickinson, There Came a Wind Like A Bugle.

The students will cite the simile and discuss the poet's intention and success.

NOTES:

Cross Reference: Pages 161, 208, and 249

STRAND: LITERATURE: Poetry - Personification.

OBJECTIVE:

1. The student will identify examples of personification in a line of poetry.

2. The student will comment on the intention and success of an example of personification.

Note: Number 2 is an addition to the Objective. I.e., this may be used for the more sophisticated student.

PROCEDURES: The teacher will provide a selection of poetry which contains examples of personification.

Example:

"The *naked* earth is warm with spring
And with green grass and bursting trees
Leans to the sun's gaze glorying,
And quivers in the sunny breeze."

--Julian Grenfell, *Into Battle* (Stanza 1).

"All the words that I utter
And all the words that I write
Must *spread* out in their wings *untiring*,
And never *rest* in their *flight*,"

--Y. B. Yeats, *Where My Books Must Go*.

NOTES:

Cross Reference: Pages 208 and 249

STRAND: LITERATURE: Poetry - Oxymoron.

OBJECTIVE:

1. The student will recognize an oxymoron.
2. The student will comment on the intention and success of an oxymoron in a selection of poetry.

Note: Number 2 is an addition to the Objective. I.e., this may be used for the more sophisticated student.

PROCEDURES: The teacher will provide a selection of poetry that utilizes examples of oxymoron. Some of the finest examples in English literature are contained in Shakespeare's, Romeo and Juliet.

"Why then, O brawling love! O loving hate!
O any thing! of nothing first create.
O heavy lightness! serious vanity!
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!"

-- Act I, Scene 1

"Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st
A damned saint, an honourable villain!"

-- Act III, Scene 2

The students will cite the examples of oxymoron and discuss the poet's intention and success.

Cross Reference: Pages 176, 208 and 249

Outside Reference: Thrall, Hibbard and Holman, A Handbook to Literature.

STRAND: LITERATURE: Poetry - Hyperbole.

OBJECTIVE:

1. The student will recognize examples of hyperbole in a line of poetry.
2. The student will comment on the intention and success of hyperbole in a line of poetry.

Note: Number 2 is an addition to the objective, i.e., this may be used for the more sophisticated student.

PROCEDURES: The teacher will provide a selection of poetry which utilizes hyperbole.

Example:

"Here once the embattled farmers stood
And fired the shot heard round the world."

--Ralph W. Emerson, Concord Hymn.

The students will cite the hyperbole and discuss the poet's intention and success.

NOTES:

Cross Reference: Pages 208 and 249

STRAND: LITERATURE: Poetry - Meter.

OBJECTIVE: Prerequisite: ability to distinguish accented and unaccented syllables in a word, using the dictionary as a source when needed.

The student will identify the metrical pattern in a line of poetry.

PROCEDURES: The teacher will hand out mimeographed copies of the following terms and explanations:

The metrical foot: Each stressed syllable in a line of poetry will be marked with the symbol, "/." Each unstressed symbol will be marked with the symbol "u." Each foot of poetry will be set apart with the symbol of a raised period "·".

Example:

/ u u / u / u u / /
When in · disgrace · with For · tune and · men's eyes,

There are six common types of metrical feet:

1.	u / = iamb	u / abrupt
2.	uu / = anapest	u u / overturn
3.	/ u = trochee	/ u fortune
4.	/ uu = dactyl	/ u u fanciful
5.	/ / = spondee	/ / playground
6.	uu = phyrhic	(cannot be illustrated with a single word)

To determine the prevailing meter in a line or stanza of poetry, the student simply counts the number of feet in a line of poetry and assigns one of the following:

1.	One foot per line	Monometer

LITERATURE: Poetry - Meter. (Continued)

2.	Two feet per line	Dimeter
3.	Three feet per line	Trimeter
4.	Four feet per line	Tetrameter
5.	Five feet per line	Pentameter
6.	Six feet per line	Hexameter
7.	Seven feet per line	Heptameter
8.	Eight feet per line	Octameter

To fully describe the prevailing meter of a line of poetry, the student merely counts the number of feet and the prevailing kinds of feet and states the terms in combination.

Example:

u / u / / u u /
Must smite · the chords · rudely · and hard

This line of poetry is made up of iambs in the first, second, and fourth feet. Even though the third foot is made up of a trochee, the prevailing meter is iambic. The student then counts the total number of feet in the line (four) and designates the line as iambic tetrameter (with a trochaic exception in the third foot).

The teacher will provide additional lines of poetry that lend themselves to this study of meter (Alexander Pope's or John Milton's poetry are excellent for this purpose). In Small Groups, the students will scan the teacher-provided lines of poetry and determine the probable intention and success of any metrical variations present in a single line of poetry or in a whole poem. These findings will be discussed with the whole class.

Note: Meter as a study isolated from meaning has no value. Meter when married to meaning ". . .is the feeling for syllable and rhythm, penetrating far below the conscious levels of thought and feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back, seeking the beginning and the end. It works through meanings, certainly, or not without meanings in the ordinary sense, and fuses the old and obliterated and the trite, the current, and the new and surprising the most ancient and the most civilized mentality."

--Thomas Sterns Eliot

Cross Reference: Page 155

Outside Reference: Leon T. Dickenson, A Guide to Literary Study, Holt, Rinehart and Winston; Thrall, Hibbard, Holman, A Handbook to Literature, Odyssey Press, N. Y.

STRAND: LITERATURE: Poetry - Alliteration.

OBJECTIVE:

1. The student will recognize alliteration in a line of poetry.
2. The student will comment on the intention and success of alliteration in a selection of poetry.

Note: Number 2 is an addition to the Objective, i.e., this may be used for the more sophisticated student.

PROCEDURES: The teacher will provide a piece of poetry that utilizes alliteration and assonance that clearly demonstrates the marriage of alliteration and assonance with message.

"Forget not yet the great essays,
The cruel wrong, the scornful ways,
The painful patience in denays,
Forget not yet!"

--Sir Thomas Wyatt, Forget Not Yet.

(The underscorings in line 3 are added.) The point that must be made about line 3 is that the alliteration (repetition of the initial consonant "p") denotes an audible departure from the rather methodical iambic tetrameter in lines 1 and 2. "Painful patience," using its alliterative quality, forces the reader to not only take special note of the words, but to experience, aurally, the sensation Wyatt has in mind.

"A nickel for a coffee-half, a dime for a seat;
The blondes and guns are streamlined and complete;
Streamlined, dreamlined, with wide-open cactus spaces
Between the four-foot teeth in the ten-foot faces.
Hot trumpets and hot trombones for soft-sole shuffle!
Sailors, bring in your tattoos, park your duffel!"

--Conrad Aiken, Nuit Blanche: North End.

Observation similar to the ones made in the first example should be made concerning this selection.

Continued

LITERATURE: Poetry - Alliteration. (Continued)

The student will analyze a piece of teacher-selected poetry. The teacher will make available to every student a copy of the piece of poetry being analyzed. The students in the Small Group structure will identify all the examples of alliteration. They will then discuss the author's intention in using each example. After each group of students has arrived at a reasonable consensus as to the author's intention and success with each example of alliteration, the teacher will project the piece of poetry on overhead transparencies for class discussion of the intention and success. The final test on this unit of study should allow the individual student to not only identify examples of alliteration but to comment on the intention and success of examples.

NOTES:

STRAND: LITERATURE: Poetry - Assonance.

OBJECTIVE:

1. The student will recognize assonance in a line of poetry.
2. The student will comment on the intention and success of assonance in a selection of poetry.

Note: Number 2 is an addition to the Objective, i.e., this may be used for the more sophisticated students.

PROCEDURES: See Procedure under Literature - Poetry - Alliteration, pp. 330-331.

NOTES:

Cross Reference: Pages 199, 207, 208, 249, 250, and 280

STRAND: LITERATURE: Poetry - Onomatopoeia (Concrete).

OBJECTIVE: The student will identify concrete onomatopoetic figurative language in a line of poetry.

PROCEDURES: The teacher will provide an appropriate selection of poetry which contains examples of concrete onomatopoeia.

Example:

"I heard a fly buzz when I died;
. . . .
With blue, uncertain, stumbling buzz, ..."

-- Emily Dickerson, J-198.

Note: The underscorings have been added.

The students will study the entire poem in the Small Group setting (or the teacher may read aloud) and underline the examples of concrete onomatopoeia. The teacher will solicit comments from the students as to the probable intention and the degree of success the author had in using this device in the poem. The final testing instrument on this unit should give the students an opportunity to not only identify the onomatopoetic devices but to comment on their intention and success.

NOTES:

Cross Reference: Pages 176, 199, 207, 208, 249, 250, and 280

STRAND: LITERATURE: Poetry - Onomatopoeia (Abstract).

OBJECTIVE: The student will identify examples of abstract onomatopoeia. Further, he will comment on the intention and success of onomatopoeia in the line of poetry. (The commentary is a second level objective, i.e., it may be used with the more sophisticated students.)

PROCEDURES: The teacher will provide a selection of poetry which makes use of abstract onomatopoeia. The selection should contain words like blow, flow, moan, slice, roar, etc.

Example:

"Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows:
But when loud surges lash to the sounding shore,"

--Alexander Pope, Essay on Criticism.

For further procedural directions see: Literature: Poetry - Onomatopoeia (Concrete).

NOTES:

Cross Reference: Pages 176, 199, 207, 208, 249 and 280

Outside Reference: Thrall, Hibbard and Holman, A Handbook to Literature.

STRAND: SPEECH: Conveying Subjective Impressions.

OBJECTIVE: The student will demonstrate his understanding of a literary work by making an oral presentation that:

1. Explicates the meaning of the work.
2. Conveys the emotional quality or tone of the work.

PROCEDURES: Select a piece of prose or poetry to use for oral interpretation. Remember to observe techniques of presentation. Evaluate by the following checklist.

1. The interpretation conveyed a definite tone.
2. The student used at least one of the following to convey the tone:
    a. Word coloration
    b. Phrasing
    c. Rhythm
3. The student could be heard and understood.
4. The main idea was clearly stated.
5. Relevant body movements or gestures were used.

NOTES:

STRAND: SPEECH: Choral Speaking.

OBJECTIVE: The student will demonstrate his understanding of and ability to use choral speaking techniques by participating in a choral-speaking* activity.

PROCEDURES: The teacher may select, with the class, a piece of prose or poetry for a choral-speaking activity. The approach, performance, and evaluation may progress in the following manner:

1. The teacher may read the selection aloud.
2. The class may join in the second reading.
3. The class may be divided into suitable groups for the third reading.
4. Groups will review and learn their parts well.
5. Groups may practice and have a final rehearsal before the presentation.
6. The performance may be judged by the active group or by the student audience, using the following criteria:
    a. The group stayed together.
    b. Each subgroup knew its part.
    c. Voice mixture was harmonious.

NOTES:

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* Choral speaking is defined as the process of reading aloud a selection of literary art with a group.

STRAND: MEDIA: Advertising - General Principles - Print and Nonprint Media.

OBJECTIVE: Given an all-media ad program for a product or a service, the student will identify the audience toward which the program is aimed, the propaganda devices employed, and any devices or appeals used in one or some of the media.

PROCEDURES: The students may work singly or in groups.

All aspects of an ad program may not be available. In that case, generalizations and statements based upon as many different media as possible may be cautiously made.

Regarding specific devices that may be common to all media, the student should offer reasons for maximal and minimal use of these devices. In addition, the student should point out the action the advertiser expects the audience to take as well as any benefit the advertiser promises or implies.

NOTES:

STRAND: MEDIA: Advertising - Creation of Ad Program.

OBJECTIVE: The student will demonstrate his complete grasp of advertising techniques and the media used to carry advertising by designing a complete program.

PROCEDURES: The student will cite and analyze his audience and the results expected from the audience. He will list all media he intends to use, and will offer rationales for each particular medium.

Note: If the student is not artistically talented, the teacher should point out that simple representative drawings, where appropriate, will be sufficient for purposes of analysis.

This objective presumes substantial work in the field of media used in advertising. The students may attempt it either in groups or singly, but it should be stressed that:

1. It is a major undertaking.
2. It will take them into many seemingly unrelated areas.

During the course of the students' investigations, it should become apparent that precision and exactness are requisites in the field of advertising, hence their work should be judged most critically by their peers and the teacher. If possible, a professional advertising executive should be available to the students in the creation of their program.

NOTES:

STRAND: LISTENING: Interpretation - Classifying Methods of Exposition.

OBJECTIVE: After listening to paragraphs prepared and presented by peers, the student will identify the methods of exposition used.

PROCEDURES:

1. Each student writes a paragraph using the method of exposition of his choice.
2. Students will listen to each paragraph and write one of the following on their papers.
   a. Persuade
   b. Inform
   c. Convince
   d. Maintain rapport
   e. Entertain
3. Students may discuss answers in Small Groups. Writers may make final evaluation.

NOTES:

Cross Reference: Page 179

STRAND: LISTENING: Interpretation - Detecting Bias.

OBJECTIVE: After listening to short student-prepared statements, the student will detect and estimate bias in the statements.

PROCEDURES: Sample:

1. Groups are organized to discover their own concept of bias.
   a. Each Small Group member should do his own research, then submit his definition, a sample of biased statements, and his own concept of bias.
   b. Discuss each presentation and write a statement on bias that is acceptable to the Small Group.
   c. A group member may read the statement to the other groups for comparison and a class discussion on the importance of listening for bias.
2. Students should select a topic that is interesting and pertinent to them. Sample topics: Religion is not the answer to today's problems; race has nothing to do with intellect; riots don't solve problems.

   After students listen to each statement, they may discuss each one by considering the student's knowledge about the topic and his motivations for making his statement.

As he listens, each student should record the speaker's name and the following information. After collating results, students should continue discussion on importance of being able to detect bias.

1	2	3	4	5
Objective				Extreme Bias
Reasons				

STRAND: LISTENING: Interpretation.

OBJECTIVE: After listening to a tape of a speaker or news commentator, the student will demonstrate his comprehension and interpretive skills by analyzing the speaker's or commentator's speech or newscast according to a specified checklist.

PROCEDURES:

1. The teacher may allow students to select a commentator or speaker.
2. Students may then work individually or in Small Groups to evaluate their speaker or commentator, such as:
   a. Listen to the speaker once
   b. Comment on at least five of the qualities listed below
   c. Listen to the speaker again
   d. Evaluate his comments by using citations from the commentator's presentation
   e. Evaluate his and other student's analysis of the speech in Small Group discussion
3. Sample checklists for judging the reliability of a commentator. Student will note that the commentator either:
   a. Deals principally with events that deeply affect many persons or indulges in gossip, trivialities, sensationalism
   b. Presents ideas matter-of-factly or uses them to play upon fears, special interest
   c. Helps the listener think along with him or confuses the listener by strong emphasis on every point
   d. Shows the relationship of facts, giving sufficient evidence for the listener to draw his own conclusions or merely makes assertions, asking acceptance on the grounds that he is invariably right

LISTENING: Interpretation. (Continued)

e. Frankly admits he hasn't all the answers or assumes oracular powers

f. Gives specific resources or intimates possession of a private line to the all-knowing

g. Presents opposing viewpoints fairly or gives only his own version of a story

h. Uses a sincere straightforward tone or uses an emotional tone

The student's analysis will comment upon five of the eight listed qualities and support his analysis with citations from the commentator's presentation.

NOTES:

Cross Reference: Page 155

STRAND: LANGUAGE: Evaluation – Purpose and Technique of Author.

OBJECTIVE: Given an article or poem to read, the student will demonstrate his grasp of the author's purpose by formulating questions.

PROCEDURES: After reading an article or poem, the student will formulate questions which will get at the author's purpose.

Examples:

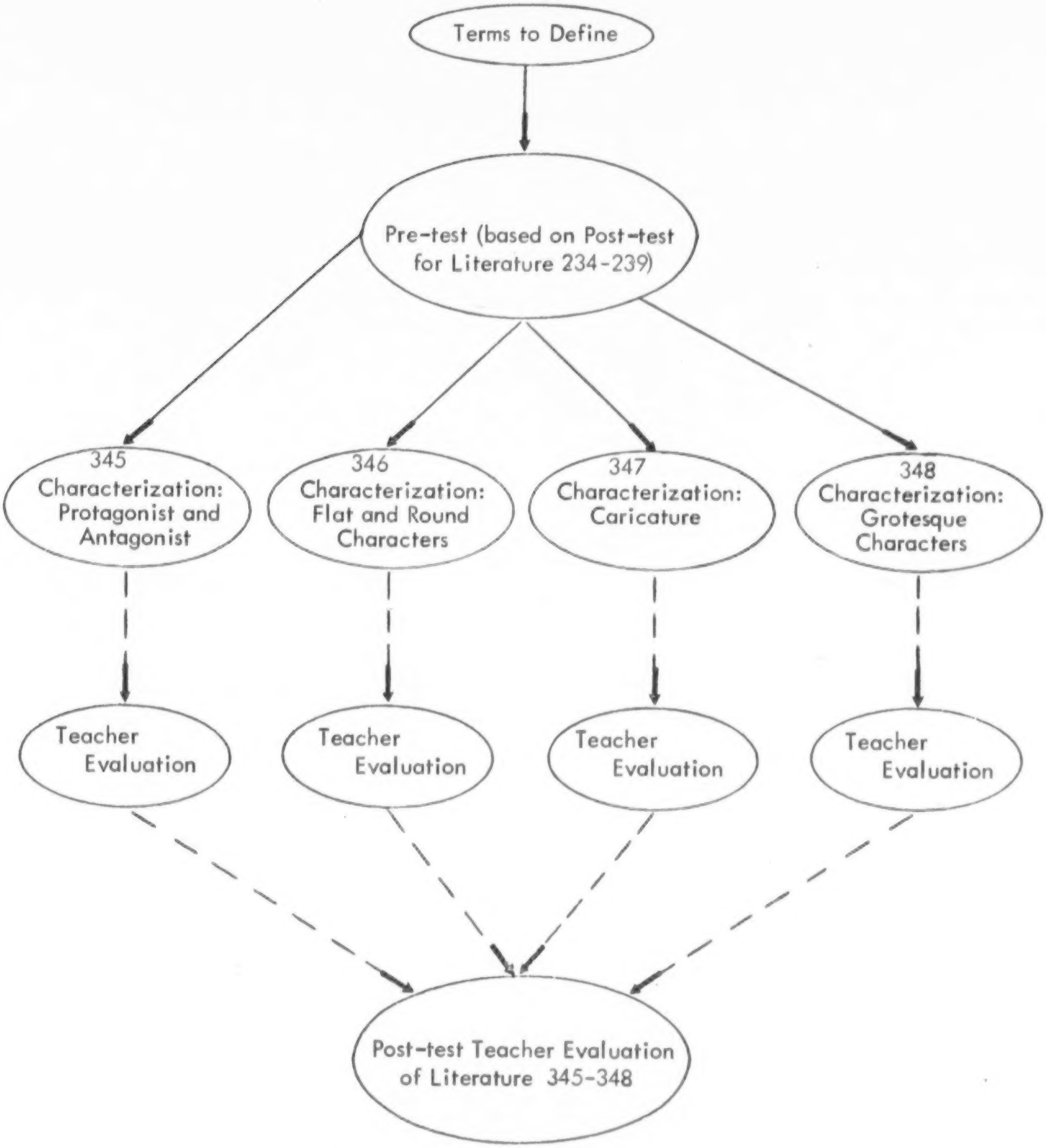
1. After reading "The Open Window" by Saki (H. H. Munro), the student might ask questions as:
    a. What does the author want his readers to feel?
    b. How does he go about creating this feeling (these feelings)?
    c. Did he produce this feeling (these feelings) in me (you)?
2. After reading "Portrait of the Artist as a Prematurely Old Man," by Ogden Nash, the student might ask such questions as:
    a. For what purpose was the poem written?
    b. What features of the poem tell what the purposes are?
    c. Does the poem achieve its goals?

NOTES:

Cross Reference: Pages 228 and 294

Outside Reference: IOX, Language Arts 7-9, Page 281

LITERATURE - SECTION VI - CHARACTER-ADVANCED ANALYSIS


Terms to Define
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345 Characterization: Protagonist and Antagonist
346 Characterization: Flat and Round Characters
347 Characterization: Caricature
348 Characterization: Grotesque Characters
Teacher Evaluation
Teacher Evaluation
Teacher Evaluation
Teacher Evaluation
Post-test Teacher Evaluation of Literature 345-348

STRAND: LITERATURE: Literature -Characterization - Advanced Analysis - Protagonist and Antagonist.

OBJECTIVE: The student will identify the protagonist and the antagonist in a selection of fiction.

PROCEDURES: The student will read a piece of fiction in its entirety. He will list separately those developments within the narrative which distinguishes between the antagonistic and protagonistic forces. He will discuss his list in the Small Group. He will then summarize his findings in one to three sentences and hand these sentences to the teacher for evaluation. The teacher, after reading examples of student summaries, will solicit comments from the class.

NOTES:

Cross Reference: Pages 184 and 330

STRAND: LITERATURE: Literature - Characterization - Advanced Analysis: Flat and Round Characters.

OBJECTIVE: The student will list references from a selection of fiction which develops character through the use of flat and round types.

PROCEDURES: The student, having read a piece of fiction in its entirety, will list, separately, those elements which distinguish the flat characters and the round characters (no less than three each). He will discuss his list in the Small Group. The student will then revise his list and submit his analysis to the teacher for evaluation. Finally, the teacher will transfer examples of students' analyses to overhead transparencies. The class will discuss the cogency of these analyses.

NOTES:

Cross Reference: Pages 184 and 300

STRAND: LITERATURE: Literature - Characterization - Advanced Analysis - Caricature.

OBJECTIVE: Given an appropriate literary work, the student will list those references which develop character through the technique of caricature.

PROCEDURES: The student, having read a piece of fiction in its entirety, will record at least three references to characterization through the use of caricature. The students will critique one another's references in the Small Group structure. The teacher will transfer examples of students' references to overhead transparencies for general class discussion. The final examination on this unit should give the student an opportunity to compose a short paragraph demonstrating his ability to recognize the use of caricature in a selection of fiction.

NOTES:

Cross Reference: Pages 184 and 300

STRAND: LITERATURE: Literature - Characterization - Advanced Analysis - Grotesque Characterization.

OBJECTIVE: Given an appropriate literary work, the student will list those references that develop character through the technique of grotesque characterization.

PROCEDURES: The student, having read a piece of fiction in its entirety, will record at least one reference to grotesque characterization. The students will critique one another's references in the Small Group structure. The teacher will transfer examples of students' references to overhead transparencies for general class discussion. The final examination on this unit should give the student an opportunity to compose a short paragraph demonstrating his ability to recognize the use of grotesque characterization in a selection of fiction.

NOTES:

Cross Reference: Pages 184 and 295

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GLOSSARY

Alliteration:	The repetition of initial identical consonant sounds in a line of poetry. (Ref. 1)
Analogy:	One of the elements used to prove a thesis statement. The point-by-point comparison of essentially unlike objects using their functional similarities to support an argument.
Antagonist:	See protagonist.
Assonance:	Resemblance or similarity in sound between vowels followed by different consonants in two or more stressed syllables. (Ref. 2)
Caricature:	Descriptive writing which seizes upon certain individual qualities of a person and through exaggeration or distortion produces a burlesque, ridiculous effect. (Ref. 3)
Coherence:	A systematic, logical, consistent connection between the individual details in any composition. It is the element in the composition that makes the paragraphs stick together tightly as a unit. Chronological Coherence: When the cohesive element is the arrangement of events in the order in which they happened. Order-of-Importance Coherence: When the cohesive element is the arrangement of details in the order of their importance. This method may place the least important details first and proceed to the most important ones, or it may place the important details first and proceed to the least important--depending upon the subject matter with which the author is dealing. Spatial Coherence (Spatial order): When the cohesive element is an imposed scheme of arrangement, such as details according to left to right, top to bottom, descending spirals, etc. This method of coherence might be used in the instructions for a laboratory experiment, a general description of a room, etc. Compare and Contrast Coherence: When the cohesive element is the arrangement of the composition on a point-by-

	point contrast of the individual details. For example: The student might compare the characters of Joseph Andrews and Tom Jones; or, the student might contrast the characters of Iago and Othello.
Composition:	This term refers to the sentence, the paragraph, or the multiple paragraph essay.
Details:	Those specific statements that directly support (or prove) the validity of the thesis statement.
Development:	The purpose of expository writing is to prove the truth of a thesis statement. The successful development of a thesis depends upon the skill with which a student employs details to convince his audience of the truth of the general thesis.
Dialect:	A variety of a language which has features distinguishing it from another variety. When the speech of two groups or of two persons representing two groups both speaking the same "language" exhibits very marked differences, the groups or persons are said to speak different dialects of that language.
Exposition:	A form of written work which serves to elucidate or interpret; to set forth the meaning or purpose; to convey information or explain what is difficult to understand. A simpler and more direct definition of exposition (expository writing) might be: A written composition which states a thesis (or theses) and attempts to prove the relative truth of the major thesis through the use of supportive details.
Facts:	One of the elements used to prove a thesis statement. An occurrence, event, quotation, or citation that has actually happened or is true.
Figurative Language:	Intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression, to create a pictorial effect, to describe by analogy, or to discover and illustrate similarities in otherwise dissimilar things. Figurative language is writing that embodies one or more of the various figures of speech, some of the most common of which are hyperbole, metaphor, simile, personification, oxymoron, and onomatopoeia. (Ref. 4)

Flat Character:	A two-dimensional character that is striking and interesting but lacks depth; emphasis upon a very small group of characteristics. (See Round Character)
Grotesque Characterization:	The presentation of a single dominant trait carried to an extreme; heightened caricature; extreme exaggeration. (See Caricature) (Ref. 5)
Hyperbole:	Using conscious exaggeration without the intent of literal persuasion. (Ref. 6)
Incidents:	One of the elements used to prove a thesis statement. An event that is reported as having happened. A minor event or episode (especially one in a novel, play, etc.).
Interior Monologue:	"One of the techniques by which the Stream-of-Consciousness of a character in a novel or a short story is presented. It records the internal, emotional experience of the character on any one level or on a combination of several levels of consciousness. . . ." "There are two distinct forms which an 'interior monologue' may take: direct, in which the author seems not to exist and the interior self of the character is given directly. . . ." "The term is often, although erroneously, used as a synonym for Stream-of-Consciousness." (Ref. 7)
Judgment by Consensus:	See essay following Glossary.
Metaphor:	Imaginative identification of one object with another. (Ref. 8)
Onomatopoeia:	The use of words which in their pronunciation suggests their meaning. Concrete: hiss, buzz, sizzle Abstract: moan, murmur, slice, blow (Ref. 9)
Oxymoron:	A rhetorical antithesis bringing together two contradictory terms. Such a contrast makes for a sharp emphasis. Examples are: cheerful--pessimist, wise--fool, sad--joy, eloquent--silence. (Ref. 10)
Personification:	Endowing animals, ideas, abstractions, and inanimate objects with human form, character, or sensibilities. (Ref. 11)

Point-of-View:

By the point-of-view (synonyms: "angle" or "focus"), the author sets these terms: 1) where he (or the narrator) stands in relation to the substance of the story; and 2) which (if any) of the minds of his characters he presumes to penetrate.

For the purposes of this guide, point-of-view can be divided into the following types:

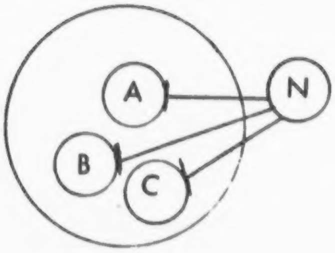

Diagram L1

Dramatic Objective: (Third person point-of-view) The author appoints a narrator who is external to the substance of the story. This narrator has no ability to penetrate the minds of the characters within the story. (See Diagram L1)

"N" (narrator) is not a part of the substance of the story. Further, he can do no more than report the external actions of the characters within the story.

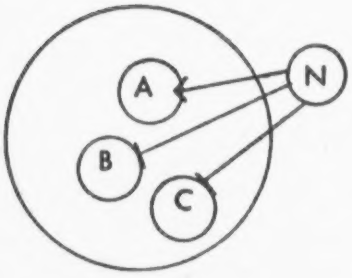

Diagram L2

Limited Omniscience: (Third person point-of-view) The author appoints a narrator who is external to the substance of the story. This narrator has the ability to penetrate the minds of one or more, but not all, of the characters within the story. (See Diagram L2)

"N" (narrator) is not a part of the substance of the story. He has the ability to penetrate the minds of one or more, but not all, of the characters within the story.

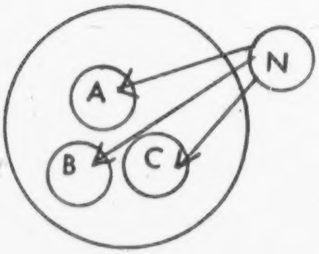

Diagram L3

Total Omniscience: (Third person point-of-view) The author appoints a narrator who is external to the substance of the story. This narrator can, at will, penetrate the minds of any of the characters within the story. (See Diagram L3)

"N" (narrator) is not part of the substance of the story. He can penetrate the minds of any of the characters within the story.

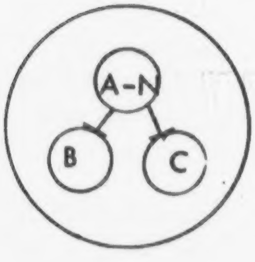

Diagram L4

Major Protagonist Objective: (First person point-of-view) The author appoints the main character as narrator. The main character does not have the ability to penetrate the minds of any of the other characters. (See Diagram L4)

Character "A" (major protagonist) is also the "N" (narrator). He has no ability to penetrate the minds of characters "B" and "C." They must act out their roles through externals.

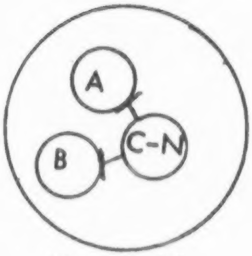

Diagram L5

Minor Character Objective: (First person point-of-view) The author appoints a minor character as narrator. The minor character has no ability to penetrate the minds of any of the other characters. (See Diagram L5)

Character "C" (minor character) is also the "N" (narrator). He has no ability to penetrate the minds of "A" and "B." They must act out their roles through externals.

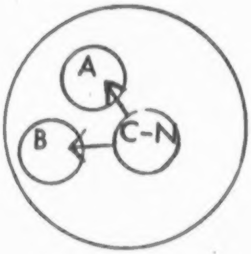

Diagram L6

Minor Character Omniscient: (First person point-of-view) The author appoints a minor character as narrator. The minor character has the ability to penetrate the minds of the other characters whenever he chooses. (See Diagram L6)

Character "C" (minor character) is also the "N" (narrator). He has the ability to penetrate the minds and reveal the thoughts of the other characters whenever he chooses.

Protagonist:	The chief character in a play or story. When the plot involves conflict, the chief opponent or rival of the protagonist is called an antagonist.
Round Character:	(See Flat Character) A complex rather than a simple character; the author develops a credible, many-sided personality; three-dimensional; a fully-rounded personality. (Ref. 12)
Scansion:	n. (v. -scan): The dividing of verse into feet by indicating accents and counting syllables to determine the meter of a poem.
Small Group:	Refers to a group of from three to five students. This group of students is drawn from a larger of 25-40 students in the regular classroom. The "Small Groups" should operate independently in the primary stages of a unit of study. However, the groups must be made responsible, ultimately, to the total class of 25-40 students. Their responsibility can be in the form of a presentation of a project to the larger group. The responsibility for a testing instrument for such a presentation should belong to the "Small Group," who would work with teacher guidance. This responsibility could be in the form of the larger group's devising criteria (with teacher guidance) which would determine those things to be measured in the post-test. Or this responsibility could be in the form of two or more of the Small Groups debating a common subject (Ref. 13) (a novel, poem, etc., under study by the entire class) before the larger group.

Note: The teacher must observe the following principles when arranging his "Small Groups":

Students must have movable desks--these desks should be arranged in a small circle with the students facing one another.

Be aware of the types of individuals being assigned to each Small Group. A teacher may want to set up a homogeneous group or a heterogeneous group. This guide favors the use of the heterogeneous grouping (Ref. 13) in order to facilitate the goal of peer group criticism as a complement to self-criticism. (Ref. 14)

At least one student who is capable of fulfilling a leadership position must be assigned to each Small Group.

The purpose of the Small Group is to encourage the student-centered approach to learning. The teacher functions as a catalyst, a change agent, a gadfly, a guru. These groups must maintain their integrity: The teacher must not force himself into an authoritarian leadership role in this classroom.

The groups may be rearranged on the basis of apparent need (personality conflicts, lack of a student leader, etc.), or a predetermined schedule (e.g., every five weeks, every nine weeks, every semester, etc.). (Ref. 15)

Small Group Discussion Explication:

Small Group discussion provides for genuine interaction among students. It puts the student in the "driver's seat" rather than the back seat, while the teacher gently guides him along. In Small Group discussions, the teacher's role may be to:

1. Create climate for talk
    a. Warm and friendly tone
    b. Value what students say
2. Eliminate himself as discussant of the subject matter
    a. Initiates discussion, at first
    b. Allows students to be independent
    c. Does not feel needed
    d. Allows students to eventually take over his role

3. Establish the meaning of the topic

   a. Make sure they understand the topic (later students may do this).
   b. If necessary, clear up meanings of words.

4. Encourage participation

   a. Ask a question as, "_______, we haven't heard from you yet," or "What comes to your mind about this, __________?"
   b. Skillfully alternate between encouraging and letting alone.

5. Set climate for listening

   a. Listen to and value student talk.
   b. Do not praise or blame student to make student value teacher rather than peer attention.
   c. Always refer to student talk if he is asked about something to establish peer value of peer talk. Answers may be, "Jim has already mentioned that. Will you explain that to us again, Jim?"

6. Student role as listener in the Small Group may be to:

   a. Keep focus of the discussion.
   b. Engage in interaction.

      1) Add ideas
      2) Recapitulate what has been said
      3) Question ideas

7. Sample questions.

   a. For clarification, "Will you explain that a little more?"
   b. For qualification, "All animals?" or "Is there a time when this is not true?"
   c. For elaboration, "Tell us more about that because I'm not sure yet how that fits in." (Ref. 16)

Soliloquy:	"A speech of a character in a play" or any piece of fiction delivered while the speaker is alone (solus). This technique is ". . . calculated to inform the audience or reader of what is passing in the character's mind or to give information concerning other participants in the action which it is essential for the reader to know." (Ref. 17)
Stream-of-Consciousness Fiction:	"The type of psychological fiction which takes as its subject matter the uninterrupted, uneven, and endless flow of consciousness. . . ." "The assumption is that in the mind of an individual at a given moment his 'stream-of-consciousness' is a mixture of all the levels of awareness, an unending flow of sensations, thoughts, memories, associations, and reflections. . . ." The character finds ". . . expression in a flow of words, images, and ideas. . . ." ". . . The writers of the 'stream-of-consciousness' novel seems to share certain common assumptions: 1) that the significant existence of man is found in his mental-emotional processes and not in the outside world, 2) that his mental-emotional life is disjointed, illogical, and 3) that a pattern of free psychological association rather than of logical relationship determines the shifting sequence of thought and feeling." (Ref. 18)
Thesis Statement:	A proposition to be defended in argument; an unproved statement assumed as a premise.

JUDGMENT BY CONSENSUS

The phrase "judgment by consensus" appears frequently in this guide. The writers of the guide felt that their intent should be made clear regarding the phrase's extensive use.

First, we should explain what it doesn't mean. It does not mean that whatever the children in your classroom decide is right *is* right. If there is a decision to be made about a verifiable fact or event, then an outside criterion is available and "judgment by consensus" indicates that the students doing the judging should compare the work under consideration with the outside criterion.

From here we move to slightly less definable areas, those of taste and judgment, (areas of aesthetics and morals). Our position is that students generally have higher and more exacting standards than they are given credit for. Even so, they must get their standards from somewhere. Traditionally, that "somewhere" has been the teacher. In contrast, if we accept the idea that students are quite capable of applying standards, once learned, then we see that the teacher's function need be no more than the *indication* (as opposed to *dictation*) of standards. In addition, if students know what to look for in professional work--paragraphing and sentence structure, for example--they can induce their own standards.

Suppose a Small Group is working on a short classroom drama. They are creating the characters of a permissive mother, a stern father, and a slightly rebellious teenage son. The parts assigned to the characters must be written in spoken English, with all its colloquialisms, slang, fragmentary constructions, and nuances of meaning. The requirements for these student-authors then are significantly different from the requirements for a group writing a formal scientific report. Further, in order to completely learn the requirements, students working on different language products will have to observe and study very different language models: On the one hand they will have to listen very closely to normal speech, read professionally-written plays, and develop a sense of what constitutes good dialogue. On the other--for the report--they will have to read a good many such reports that have been professionally written. There will be no speech that they need listen to, for the reports are in a nonspoken dialect of English.

For the development of criteria by which to judge such diverse classroom productions as a drama and a formal written report, it is imperative that the students have the major role in determining their own standards. The advantages of such inquiry are many: There will be no incentive to rebel against an assigning authority, they will discover aspects of the two dialects that are not treated in the handbooks, they will be much more aware of "good" writing, and they will tend to internalize those "rules" that they inductively create. The disadvantage of such an approach is finding sufficient material and creating adequate conditions for analysis and observation. Too, the *need* for mastery of many kinds of language must be brought home to the students. The latter, however, can usually be accomplished by getting the students to examine the ways in which they already modify their language to suit context. That is, when they talk to a friend of the same sex they use language that is different from the language they use when talking to their clergyman.

Students are generally aware of standards of acceptability for any work of which they are capable. In other words, third graders will be generally aware of standards for poems and short-short stories which they might write. That they are unaware of the standards for a good research paper is unimportant since they will not be required to write one for several years. In any case, when formulating standards for acceptability and standards for excellence, both the teacher and the students must keep in mind that such formulations are transient, flexible, and, to some extent, arbitrary.

The teacher's background, training, experience and attitude are the only available tools to help in such affective decisions. What you and your students uncover is infinitely variable and should remain so. No guide can offer an ironclad system whereby the teacher can instill the elusive qualities of taste and judgment in students. We feel, however, that students, given guidance and the opportunity to use their abilities, will develop viable tastes and judgment far easier than they would if they were merely handed someone else's standards.

"Judgment by consensus," then, is never a final statement; it is an ongoing learning experience that enlarges the students' capabilities while reinforcing what they have already learned. Its most important attribute is the fostering of self-reliance and confidence in those that practice it. We can offer our students no better preparation.

REFERENCES

Reference 1: Thrall, Hibbard, and Holman, A Handbook for Literature, p.8

Reference 2: Ibid, p. 37

Reference 3: Ibid, p.71

Reference 4: Ibid, p. 248

Reference 5: Ibid, p. 81

Reference 6: Ibid, p. 231

Reference 7: Ibid, p. 243

Reference 8: Ibid, p. 460

Reference 9: Ibid, p. 330

Reference 10: Ibid, p. 335

Reference 11: Ibid, p. 349

Reference 12: Thrall and Hibbard, Characterization, pp. 79-82
E.M. Foster, Aspects of the Novel

Reference 13: James B. Conant, The American High School Today
Edward Reisner, NSSE Yearbook, 1936

Reference 14: Herbert A. Thelan, Classroom Grouping for Teachability

Reference 15: Walter R. Borg, Dembar Educational Research Services, Madison, Wisconsin, Ability Grouping in the Public Schools, 1966, chapters 7,8 & 10

Reference 16: James Moffett, A Student-Centered Language Arts Curriculum, Grades K-6: A Handbook for Teachers, Houghton Mifflin Company, Boston, 1968

Reference 17: Thrall, Hibbard, and Holman, A Handbook to Literature, p. 464

Reference 18: Ibid, pp. 471 and 472

SELECTED MULTI-MEDIA

PROEM

The following section represents the multimedia evaluated and recommended for adoption and inclusion in this guide by the Language Arts Multimedia Selection Committee.

Selection was based on the media's compatible relationship to both the philosophy and content of the Language Arts Guide. The format of this section is organized so that the general usability level and its relationship to major strands are included.

This section of the guide is not intended to be all-inclusive or restrictive, but is to serve as a basic framework for teachers in selecting related material.

I'm hopeful that the efforts of the media selection committee proves to be instrumental in providing productive experiences for the teachers and students of Clark County.

Kenneth J. Kucan

Committee Chairman

PUBLISHER'S ABBREVIATIONS

Publisher's Abbreviation	Title of Publisher
ACI	ACI Films, Inc.
AIM	AIMS, Inc.
ABP	Arthur Barr Productions
AVE	AV-ED Films, Inc.
CTF	Canadian Travel Film Library
CHA	Channing L. Bete Co.
CSS	Charles Scribner & Sons
CFD	Classroom Film Distributors
C/M	Classroom Materials Co.
COR	Coronet Films
DCH	D.C. Heath Co.
DLM	Developmental Learning Materials Corporation
EAL	Ealing Corporation
ERS	Educational Record Sales
EBE	Encyclopaedia Britannica Educational Corporation
F/E	Field Education Co.
F/H	Filmstrip House, Inc.
FPC	Follett Publishing Co.
GAP	George A. Pflaum Co.
G/C	Ginn and Company
G/A	Guidance Associates
HBJ	Harcourt, Brace, & Jovanovich
H/R	Harper and Row
HAY	Hayden Book Co.
HRW	Holt, Rinehart, and Winston Co.
H/M	Houghton Mifflin Co.
HPI	Hudson Photographic Industries
IFP	Independent Film Producers
J/H	Jam Handy
K/A	Knowledge Aid
L/B	Laidlaw Brothers
LPC	Lawrence Publishing Co.
LRA	Learning Research Associates
L/C	Lyons and Carnahan Co.

MCL	McDougal Littell Co.
MGH	McGraw-Hill Co.
MCM	Macmillan Co.
N&N	Noble & Noble Co.
P/H	Prentice-Hall Co.
PYR	Pyramid Films
RMC	Rand McNally Co.
RMI	RMI Films
SRA	Science Research Associates
SFC	Scott Foresman Co.
SBC	Silver Burdett Company
SVE	Society for Visual Education
SWP	Southwestern Publishing Company
S/B	Stanley Bowmar Productions
STK	Steck-Vaughn Co.
T/A	Troll Associates
W/D	Walt Disney Productions
W/W	Weston Woods

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
BOOKS														
About Punctuation	CHA	1963	1.00	J			×							
About Words	CHA	1965	1.00	J			×						×	
About Grammar	CHA	1967	1.00	J			×							
About Writing	CHA	1966	1.00	J			×							×
About Semantics	CHA	1966	1.00	J			×							
About Writing Reports	CHA	1966	1.00	J	×	×	×	×	×		×	×	×	×
About Journalism	CHA	1967	1.00	J						×				×
About Business Letters	CHA	1967	1.00	J	×	×	×	×	×		×	×	×	×
About Public Speaking	CHA	1967	1.00	J								×		
About the Short Story	CHA	1967	1.00	J					×					
About the Novel	CHA	1967	1.00	J					×					
About Poetry	CHA	1963	1.00	J					×					
About Drama	CHA	1965	1.00	J					×					
About the Essay	CHA	1969	1.00	J			×							×
About Biographies	CHA	1969	1.00	J					×					
About Mythology	CHA	1966	1.00	J					×					
About the Bible	CHA	1964	1.00	J					×					
About Shakespeare	CHA	1963	1.00	J					×					
American Folklore	CSS	1969	1.50	S	×		×	×	×		×	×		×
Americans Today	CSS	1969	1.65	S	×		×	×	×		×	×		×
Heroes of the American West	CSS	1969	1.65	S	×		×	×	×		×	×		×
The Jazz Age	CSS	1969	1.80	S	×		×	×	×		×	×		×
Twice Fifteen	CSS	1970	1.95	S	×		×	×	×		×	×		×
The Comic Spirit in America	CSS	1969	1.80	S	×	×	×	×	×		×	×		×
Bitter Years: the 30's in Literature	CSS	1970	1.80	S	×	×	×	×	×		×	×		×
The American Dream in Literature	CSS	1970	1.47	S	×	×	×	×	×		×	×		×
America, the Melting Pot	CSS	1969	1.80	S	×		×	×	×		×	×		×
The Dynamics of Language, Book 3&4	DCH	1971	3.90ea	S			×							
From Thought to Speech	DCH	1969	4.71	S								×		
Field Literature Program														
Apple Trees	FE	1971	2.25	P					×		×			
Gingerbread	FE	1971	2.25	P					×		×			
Toadstools	FE	1971	3.15	P					×		×			
Roller Skates	FE	1971	3.39	P					×		×			
Sailboats	FE	1971	3.60	P					×		×			
Windowpanes	FE	1971	4.11	I					×		×			
Fox Eyes	FE	1971	4.32	I					×		×			
Seabirds	FE	1971	4.32	I					×		×			

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Major Strands									
					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Spelling and Writing Patterns														
Book A	FPC	1971	1.05	P							x		x	x
Book B	FPC	1971	1.05	P							x		x	x
Book C	FPC	1971	1.05	P							x		x	x
Book D	FPC	1971	1.05	I							x		x	x
Book E	FPC	1971	1.05	I							x		x	x
Book F	FPC	1971	1.05	I							x		x	x
The World of Language														
Book 1	FPC	1970	2.25	P			x							
Book 2	FPC	1970	2.34	P			x							
Book 3	FPC	1970	2.88	P			x							
Book 4	FPC	1970	2.97	I			x							
Book 5	FPC	1970	3.06	I			x							
Book 6	FPC	1970	3.15	I			x							
The Lively Art of Writing	FPC	1970	1.68	S	x	x	x							x
The New Picture Dictionary	GAP	1965	1.95	P			x							
Exploring the Film	GAP	1968	3.20	S						x				
Film in Depth Series														
A Stain on his Conscience	GAP	1969	.50	S						x				
Orange and Blue	GAP	1969	.50	S						x				
The Language of Faces	GAP	1969	.50	S						x				
Time Piece	GAP	1969	.50	S						x				
The Little Island	GAP	1969	.50	S						x				
Night and Fog	GAP	1969	.50	S						x				
Sunday Lark	GAP	1969	.50	S						x				
Flavio	GAP	1969	.50	S						x				
Overture Nyitany	GAP	1969	.50	S						x				
No Reason to Stay	GAP	1969	.50	S						x				
Toys	GAP	1969	.50	S						x				
An Occurence at Owl Creek Bridge	GAP	1969	.50	S						x				
My Picture Dictionary	G/C	1965	1.84	P	x	x	x				x		x	x
My Second Picture Dictionary	G/C	1965	4.08	P			x				x		x	
Ginn Elements of English														
Book 7	G/C	1970	5.68	J	x	x	x	x		x	x	x		x
Book 8	G/C	1970	5.44	J	x	x	x	x		x	x	x		x

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
Ginn Elementary English Series														
Book I-1 (write-in text)	G/C	1970	1.32	P		x	x						x	x
My Practice Book 1-1	G/C	1970	.88	P			x				x		x	x
Book 1-2 (write-in text)	G/C	1970	1.32	P		x	x						x	x
My Practice Book 1-2	G/C	1970	.88	P			x				x		x	x
Book II-1 (write-in text)	G/C	1970	1.56	P		x	x						x	x
My Practice Book II-1	G/C	1970	.92	P			x				x		x	x
Book II-2 (write-in text)	G/C	1970	1.56	P		x	x				x		x	x
My Practice Book II-2	G/C	1970	.92	P			x				x		x	x
Book 3	G/C	1970	4.28	P			x							
Workbook	G/C	1970	1.52	P			x							
Book 4	G/C	1970	4.44	I			x							
Workbook	G/C	1970	1.52	I			x							
Book 5	G/C	1970	4.64	I			x							
Workbook	G/C	1970	1.52	I			x							
Book 6	G/C	1970	4.72	I			x							
Workbook	G/C	1970	1.52	I			x							
Can You Imagine	G/C	1970	1.24	P	x	x					x		x	x
For Those Who Wonder	G/C	1970	1.32	P-I		x	x							x
Invitations to Thinking and Doing	G/C	1970	1.36	I		x	x							x
Invitations to Speaking and Writing Creatively	G/C	1970	1.36	I-J		x	x							x
Plots, Puzzles, and Ploys	G/C	1970	1.36	J		x	x							x
Ginn Secondary School English Language & Composition Series														
English 7 - Composition & Grammar	G/C	1968	4.40	J	x		x	x			x	x		x
English 8 - Composition & Grammar	G/C	1968	4.72	J	x		x	x			x	x		x
English 9 - Composition & Grammar	G/C	1968	4.92	J	x		x	x			x	x		x
Transparencies for Composition	G/C	1968	48.00	J			x		x	x	x			x
Transparencies in Transformational Grammar	G/C	1968	36.00	J			x		x	x	x			x
Transparencies Masters in Transformational Grammar	G/C	1968	4.48	J	x	x				x				x
Voices in Literature, Language, and Composition, Book 1	G/C	1967	6.80	J	x	x	x	x	x		x	x		x
Voices in Literature, Language, and Composition, Book 2	G/C	1969	6.88	S	x	x	x	x	x		x	x		x
Voices in Literature, Language, and Composition, Book 3	G/C	1969	7.08	S	x	x	x	x	x		x	x		x
Voices in Literature, Language, and Composition, Book 4	G/C	1969	7.08	S	x	x	x	x	x		x	x		x

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
Records for Voices in Literature, Language, and Composition, Books 1-4	G/C	1969	50.00	J-S	×	×	×	×	×		×			
Transparencies for Voices in Literature, Language, & Composition, Books 1-4	G/C	1969	98.00	J-S	×	×	×							×
Introduction to Transformational Grammar Grammar 1,2,3,4	G/C	1970	1.52 ea	J			×							×
Oral and Written Composition: A Unit Lesson Approach, Level A	G/C	1970	2.80	S	×	×	×		×		×	×		×
Oral and Written Composition: A Unit Lesson Approach, Level B	G/C	1970	2.80	S	×	×	×		×		×	×		×
Records for Oral and Written Composition, Levels A and B	G/C	1971	28.00	S			×	×			×			×
Writing: Unit Lessons in Composition Books I, II, III	G/C	1970	2.80 ea	S	×	×	×		×		×			×
Behind Every Face Series														
A Changing Person	G/C	1970	1.32	J-S	×	×	×	×	×		×			×
A Challenge of Success	G/C	1970	1.32	J-S	×	×	×	×	×		×			×
A Family	G/C	1970	1.32	J-S	×	×	×	×	×		×			×
The Classic Myths in English Literature and in Art	G/C	1893	7.95	S	×	×	×		×		×			×
Art and Craft in Poetry	G/C	1967	4.47	S	×	×	×	×	×		×	×		×
How to Read a Poem	G/C	1966	2.28	S	×	×	×	×	×		×	×		×
How to Read a Short Story	G/C	1969	2.96	S	×	×	×	×	×		×	×		×
A Structural View of English	G/C	1966	2.08	S	×		×	×			×	×	×	×
Guide for Objective Writing	G/C	1967	4.04	S	×		×	×				×		×
The Art of Speaking	G/C	1970	6.32	S	×	×	×	×				×		
Journalism in the Mass Media	G/C	1970	7.44	S	×	×	×	×		×	×	×		×
On Writing, By Writers	G/C	1966	6.00	S	×	×	×	×	×		×			
An Introduction to Debate	G/C	1965	1.80	S	×	×	×	×			×	×		
The Way It Is Series														
Day Comes After Night	G/C	1967	4.24	J-S	×	×			×		×			×
Make Your Move	G/C	1967	4.24	J-S	×	×			×		×			×
The Way It Is Record Album	G/C	1967	21.20	J-S		×	×					×		
Ginn Literature Series														
Types of Literature	G/C	1970	6.60	S	×	×	×		×	×	×			×
American Literature	G/C	1970	6.92	S	×	×	×		×	×	×			×
English Literature	G/C	1970	7.20	S	×	×	×		×	×	×			×
Casebooks for Objective Writing														
Pickett at Gettysburg	G/C	1965	1.68	S	×	×			×		×			×
Adventures of Huckleberry Finn: The Evolution of a Classic	G/C	1965	1.68	S	×	×			×		×			×
Drama: Synge's Riders to the Sea	G/C	1966	1.68	S	×	×			×		×			×
Pesticides and Man	G/C	1967	1.68	S	×	×			×		×			×

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
Perspectives in Literature Series														
A Book of Short Stories - 2	HBJ	1969	1.20	S	x	x	x		x		x			x
A Book of Poetry - 2	HBJ	1969	1.20	S	x	x	x		x		x			x
A Book of Nonfiction - 2	HBJ	1969	1.20	S	x	x	x		x		x			x
A Book of Drama - 2	HBJ	1969	1.20	S	x	x	x		x		x			x
A Book of Drama - 3	HBJ	1969	1.20	S	x	x	x		x		x			x
A Book of Drama - 4	HBJ	1969	1.20	S	x	x	x		x		x			x
Modern American Prose	HBJ	1969	1.35	S	x	x	x		x		x			x
Modern British Prose	HBJ	1969	1.35	S	x	x	x		x		x			x
Ideas & Patterns in Literature II	HBJ	1970	3.00	S	x	x	x		x		x			x
Ideas & Patterns in Literature III	HBJ	1970	3.15	S	x	x	x		x		x			x
Ideas & Patterns in Literature IV	HBJ	1970	3.15	S	x	x	x		x		x			x
The Idea of Man	HBJ	1967	4.35	S	x	x	x		x		x			x
New Worlds of Ideas	HBJ	1969	3.45	S	x	x	x		x		x			x
Story and Structure	HBJ	1970	3.16	S	x	x	x		x		x			x
Sounds and Sense	HBJ	1969	3.40	S	x	x	x		x		x			x
100 American Poems of the 20th Century	HBJ	1966	1.80	S	x	x	x		x		x			x
Prose and Criticism	HBJ	1966	4.20	S	x	x	x		x		x			x
Action! An Anthology of Writing About Sports	HBJ	1970	3.45	S	x	x	x		x		x			x
DocuDrama	HBJ	1969	1.65	S	x	x	x		x		x			x
Philosophy and Literature	HBJ	1969	4.50	S	x	x	x		x		x			x
Reading Shakespeare	HBJ	1968	1.35	S	x	x	x		x		x			x
Writing: Patterns & Practice, Book I	HBJ	1969	1.65	S	x	x	x				x	x	x	x
Writing: Patterns & Practice, Book II	HBJ	1969	1.80	S	x	x	x	x			x	x	x	x
Writing: Patterns & Practice, Book III	HBJ	1970		S	x	x	x	x			x	x	x	x
English: Target 1, The Space Visitors	HBJ	1968	2.40	J	x	x	x	x				x		
English: Target 2, The Time Capsule	HBJ	1968	2.40	J	x	x	x	x				x		
English Grammar & Composition Series														
Composition: Models & Exercises (Books A through E)	HBJ	1971	1.80	J-S	x	x	x	x			x	x	x	x
English Grammar & Composition, 10	HBJ	1969	3.45	S	x	x	x	x			x	x	x	x
English Grammar & Composition, 11	HBJ	1969	3.60	S	x	x	x	x			x	x	x	x
English Grammar & Composition, 12	HBJ	1969	3.90	S	x	x	x	x			x	x	x	x
Advanced Composition: A Book of Models for Writing	HBJ	1968	3.15	S	x	x	x		x		x			x
Major British Writers: Shorter Edition	HBJ	1967	5.28	S	x	x	x		x		x			x
Major Writers of America: Shorter Edit.	HBJ	1966	5.40	S	x	x	x		x		x			x
Reading/Writing Workshop D	HBJ	1968	1.50	S	x	x	x		x		x			x
Harbrace Writing Course	HBJ	1967	2.70	S	x	x	x				x			x

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Adventures in Literature Series														
Adventures for Readers, Book 1	HBJ	1963	3.90	J	x	x	x	x	x		x	x	x	x
Steps to Better Reading: Book 1	HBJ	1963	1.35	J	x	x	x	x	x		x	x	x	x
Adventures for Readers, Book 2	HBJ	1963	4.05	J	x	x	x	x	x		x	x	x	x
Steps to Better Reading, Book 2	HBJ	1963	1.65	J	x	x	x	x	x		x	x	x	x
Adventures in Reading	HBJ	1963	4.50	J	x	x	x	x	x		x	x	x	x
The New Companion Series														
Adventures in Living, 3rd Edition	HBJ	1968	4.65	S	x	x	x		x		x			x
Adventures for Americans, 3rd Edit.	HBJ	1969	4.80	S	x	x	x		x		x			x
Adventures in Values	HBJ	1969	4.95	S	x	x	x		x		x			x
Adventures in Literature Series														
Adventures in Appreciation	HBJ	1968	4.80	S	x	x	x		x		x			x
Adventures in American Literature	HBJ	1968	4.95	S	x	x	x		x		x			x
Adventures in English Literature	HBJ	1968	5.10	S	x	x	x		x		x			x
Adventures in Modern Literature	HBJ	1970	5.64	S	x	x	x		x		x			x
Adventures in World Literature	HBJ	1970	6.60	S	x	x	x		x		x			x
Lessons in Critical Reading and Writing: Three Masters of Russian Fiction	HBJ	1970	1.50	S	x	x	x		x		x			x
Lessons in Critical Reading and Writing: Shakespeare's Hamlet	HBJ	1970	1.50	S	x	x	x		x		x			x
From Black Africa	HBJ	1970	1.50	S	x	x	x		x		x			x
New Directions in English Series														
New Directions in English 1	H/R	1969	1.08	P	x	x	x	x	x	x	x	x	x	x
New Directions in English 2	H/R	1969	1.38	P	x	x	x	x	x	x	x	x	x	x
New Directions in English 3	H/R	1969	3.27	P	x	x	x	x	x	x	x	x	x	x
New Directions in English 4	H/R	1969	3.36	I	x	x	x	x	x	x	x	x	x	x
New Directions in English 5	H/R	1969	3.45	I	x	x	x	x	x	x	x	x	x	x
New Directions in English 6	H/R	1969	3.57	I	x	x	x	x	x	x	x	x	x	x
Real and Fantastic	H/R	1970	2.82	J	x		x		x		x			
Now and Any Time	H/R	1970	2.82	J	x		x		x		x			
Scope Reading I	H/R	1970	2.85	J	x		x		x		x			
Making it Strange Books - 1,2,3,4	H/R	1967	1.20ea	P-I	x	x	x	x			x	x		x
Writing to be Read	HAY	1968	4.20	S	x	x	x	x			x	x		x
Introduction to the Novel	HAY	1969	4.20	S	x		x	x			x		x	x
The Dictionary and the Language	HAY	1967	3.96	S	x		x	x			x	x		x

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Pub- lisher	Copy- right	Price	Level	Major Strands									
Introduction to the Play	HAY	1969	4.36	S	x	x	x	x	x		x	x		x
Introduction to the Short Story	HAY	1965	4.20	S	x	x	x		x		x			x
Introduction to the Poem	HAY	1965	4.20	S	x	x	x	x	x		x			x
Language in Society	HAY	1965	3.96	S	x		x	x			x	x		
An Introduction to Modern English Grammar	HAY	1968	3.96	S	x	x	x	x	x			x		x
The Oregon Curriculum: A Sequential Program in English														
Literature I	HRW	1968	4.83	J	x	x	x	x	x	x	x	x		x
Literature II	HRW	1968	4.83	J	x	x	x	x	x	x	x	x		x
Literature III	HRW	1969	5.22	J	x	x	x	x	x	x	x	x		x
LP Records for Literature I,II,III	HRW	1968	4.26	J	x	x	x	x	x	x	x	x		x
Literature IV	HRW	1969	5.22	S	x	x	x		x		x			x
Literature V	HRW	1969	5.22	S	x	x	x		x		x			x
Literature VI	HRW	1969	5.22	S	x	x	x		x		x			x
Language/Rhetoric I	HRW	1968	3.96	J			x							x
Language/Rhetoric II	HRW	1968	3.96	J			x							x
Language/Rhetoric III	HRW	1969	3.99	J			x							x
Language/Rhetoric IV	HRW	1970	3.99	S	x	x	x				x	x		x
Language/Rhetoric V	HRW	1970	3.99	S	x	x	x				x	x		x
Language/Rhetoric VI	HRW	1970	3.99	S	x	x	x				x	x		x
Holt Basic Dictionary of American English	HRW	1966	3.27	P-I			x				x	x	x	x
Holt Intermediate Dictionary of American English	HRW	1966	3.99	I-J			x				x	x	x	x
Aspects of English Series														
The Puritans	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Poe	HRW	1969	1.20	S	x	x	x	x	x		x	x		x
Crane	HRW	1969	1.20	S	x	x	x	x	x		x	x		x
Hawthorne	HRW	1969	1.20	S	x	x	x	x	x		x	x		x
Emerson and Thoreau	HRW	1969	1.20	S	x	x	x	x	x		x	x		x
Melville	HRW	1969	1.20	S	x	x	x	x	x		x	x		x
Twain	HRW	1969	1.20	S	x	x	x	x	x		x	x		x
Whitman and Dickinson	HRW	1970	1.20	S	x	x	x	x	x		x	x		x
Robinson and Frost	HRW	1970	1.14	S	x	x	x	x	x		x	x		x
Faulkner	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Five Modern American Poets	HRW	1968	1.14	S	x	x	x	x	x		x	x		x
Boswell and Johnson	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
English Essayists and Utopians	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Seventeenth Century Poets	HRW	1969	1.20	S	x	x	x	x	x		x	x		x
The Augustans: Dryden, Pope, Swift	HRW	1970	1.14	S	x	x	x	x	x		x	x		x
Tennyson and Browning	HRW	1969	1.14	S	x	x	x	x	x		x	x		x

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
Four Romantic Poets	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Victorian Prose: Carlyle, Arnold, Mill	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Joyce and Lawrence	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Essentials of Group Discussion	HRW	1969	1.47	S	x	x	x	x	x		x	x		x
Diction and Style in Writing	HRW	1967	.99	S	x	x	x	x	x		x	x		x
Adventures With Words	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Concise Handbook of Grammar	HRW	1969	1.20	S	x	x	x	x	x		x	x		x
The English Language: A Brief History	HRW	1968	.99	S	x	x	x	x	x		x	x		x
A Controlled Research Project	HRW	1968	1.14	S	x	x	x	x	x		x	x		x
Reasoning and Argument	HRW	1967	1.14	S	x	x	x	x	x		x	x		x
Readings on Semantics	HRW	1967	.99	S	x	x	x	x	x		x	x		x
The Effective Theme	HRW	1967	.99	S	x	x	x	x	x		x	x		x
Critical Approaches to the Short Stor	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Logic and Critical Thinking	HRW	1970	1.14	S	x	x	x	x	x		x	x		x
Writing Description and Narration	HRW	1969	1.17	S	x	x	x	x	x		x	x		x
Modern Writers	HRW	1970	1.40	S	x	x	x	x	x		x	x		x
The One Act Play: A Laboratory for Drama	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
The Rhetoric of Sentences	HRW	1968	1.14	S	x	x	x	x	x		x	x		x
Selected Canterbury Tales, Chaucer	HRW	1969	1.29	S	x	x	x	x	x		x	x		x
Writing About Poetry	HRW	1967	.99	S	x	x	x	x	x		x	x		x
Spenser and Milton	HRW	1970	1.14	S	x	x	x	x	x		x	x		x
Patriarchs and Prophets: The Old Testament as Literature	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Ideas in Motion: Essays for Rhetoric	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Five Modern British Poets	HRW	1968	1.14	S	x	x	x	x	x		x	x		x
The Dictionary and Usage: A Book of Readings	HRW	1968	1.14	S	x	x	x	x	x		x	x		x
Reading Effectively	HRW	1969	1.14	S	x	x	x	x	x		x	x		x
Early Modern Poets	HRW	1969	1.28	S	x	x	x	x	x		x	x		x
A Source Theme	HRW	1970	1.14	S	x	x	x	x	x		x	x		x
The Research Paper	HRW	1967	1.14	S	x	x	x	x	x		x	x		x
Major American Authors	HRW	1970	5.22	S	x	x	x	x	x		x	x		x
Major British Authors	HRW	1970	5.22	S	x	x	x	x	x		x	x		x
Modern Composition, Book 4	HRW	1969	3.90	S	x	x	x					x	x	x
Modern Composition, Book 5	HRW	1969	3.96	S	x	x	x					x	x	x
Modern Composition, Book 6	HRW	1969	3.96	S	x	x	x					x	x	x

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Holt's Impact, Level II														
Unknown Worlds	HRW	1969	83.22	J		x			x		x			
Conflict	HRW	1969	83.22	J		x			x		x			
Sight Lines	HRW	1969	83.22	J		x			x		x			
Search for America	HRW	1969	83.22	J		x			x		x			
Holt's Impact, Level III														
Turning Point	HRW	1970		J		x			x		x			
I (Me)	HRW	1971		J		x			x		x			
Freedom	HRW	1971		J		x			x		x			
Values	HRW	1971		J		x			x		x			
Houghton Mifflin Action Series														
Encounters	HM	1970	2.55	J	x	x	x	x	x		x	x	x	x
Challenges	HM	1970	2.55	J	x	x	x	x	x		x	x	x	x
Forces	HM	1970	2.55	J	x	x	x	x	x		x	x	x	x
Crosscurrents	HM	1970	2.55	J	x	x	x	x	x		x	x	x	x
Troubleshooter Series														
Book 1, Spelling Skill	HM	1969	.84	J			x				x		x	x
Book 2, Spelling Action	HM	1969	.84	J			x				x		x	x
Book 3, Word Attack	HM	1969	.84	J			x				x		x	x
Book 4, Word Mastery	HM	1969	.84	J			x				x		x	x
Book 5, Sentence Strength	HM	1969	.84	J			x				x		x	x
Book 6, Punctuation Power	HM	1969	.84	J			x				x		x	x
Book 7, English Achievement	HM	1969	.84	J			x				x		x	x
Journalism	LB	1968	3.60	S	x		x	x		x	x	x		x
Activities for Journalism	LB	1968	1.38	S	x		x	x		x	x	x		x
Life Is...The Poetry of Being	LPC	1970	3.95	S	x	x		x	x		x	x	x	
Word Book Spelling Series														
Word Book 1	L/C	1970	1.08	P	x		x				x		x	x
Word Book 2	L/C	1970	1.08	P	x		x				x		x	x
Word Book 3	L/C	1970	1.08	P	x		x				x		x	x
Word Book 4	L/C	1970	1.08	I	x		x				x		x	x
Word Book 5	L/C	1970	1.08	I	x		x				x		x	x
Word Book 6	L/C	1970	1.08	I	x		x				x		x	x
Spelling 7	L/C	1970	1.08	J	x		x				x		x	x
Spelling 8	L/C	1970	1.08	J	x		x				x		x	x
The Speech Arts	L/C	1966	4.05	S		x		x		x		x		

Major Strands

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Major Strands									
					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Adventures in Handwriting														
Grade 1	MCM	1971	.93	P									x	x
Grade 2	MCM	1971	.93	P									x	x
Grade 3	MCM	1971	.87	P									x	x
Grade 4	MCM	1971	.87	I									x	x
Grade 5	MCM	1971	.87	I									x	x
Grade 6	MCM	1971	.87	I									x	x
Macmillan Heritage Series														
Stories to Enjoy	MCM	1970	1.05	J	x	x	x	x	x		x	x		x
Plays to Enjoy	MCM	1970	.96	J	x	x	x	x	x		x	x		x
Readings to Enjoy	MCM	1970	.99	J	x	x	x	x	x		x	x		x
Poems to Enjoy	MCM	1970	1.02	J	x	x	x	x	x		x	x		x
Stories to Remember	MCM	1970	1.08	J	x	x	x	x	x		x	x		x
Plays to Remember	MCM	1970	1.02	J	x	x	x	x	x		x	x		x
Readings to Remember	MCM	1970	1.05	J	x	x	x	x	x		x	x		x
Poems to Remember	MCM	1970	1.02	J	x	x	x	x	x		x	x		x
Currents in Fiction	MCM	1968	1.08	J		x			x					
Currents in Poetry	MCM	1968	.99	J		x			x					
Currents in Drama	MCM	1968	1.11	J		x			x					
Currents in Nonfiction	MCM	1968	1.05	J		x			x					
Designs in Fiction	MCM	1968	1.05	S	x	x	x	x	x		x	x		x
Designs in Poetry	MCM	1968	.99	S	x	x	x	x	x		x	x		x
Designs in Nonfiction	MCM	1968	1.05	S	x	x	x	x	x		x	x		x
Designs in Drama	MCM	1968	1.17	S	x	x	x	x	x		x	x		x
The American Experience: Fiction	MCM	1968	1.56	S	x	x	x	x	x		x	x		x
The American Experience: Poetry	MCM	1968	1.38	S	x	x	x	x	x		x	x		x
The American Experience: Drama	MCM	1968	1.23	S	x	x	x	x	x		x	x		x
The American Experience: Nonfiction	MCM	1968	1.47	S	x	x	x	x	x		x	x		x
The English Tradition: Fiction	MCM	1968	1.53	S	x	x	x	x	x		x	x		x
The English Tradition: Poetry	MCM	1968	1.56	S	x	x	x	x	x		x	x		x
The English Tradition: Drama	MCM	1968	1.53	S	x	x	x	x	x		x	x		x
The English Tradition: Nonfiction	MCM	1968	1.38	S	x	x	x	x	x		x	x		x
Macmillan English Series														
Book 9	MCM	1969	3.81	J	x	x	x				x	x	x	x
Book 10	MCM	1969	3.81	S	x	x	x				x	x	x	x
Book 11	MCM	1969	3.84	S	x	x	x				x	x	x	x
Book 12	MCM	1969	3.84	S	x	x	x				x	x	x	x
I am the Darker Brother	MCM	1968	1.32	J-S		x		x	x		x			
City in All Directions	MCM	1970	1.74	J-S		x			x					x

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
Macmillan Language Series														
An Introduction to Language	MCM	1970	1.35	S	x	x	x	x			x	x		x
An Introduction to Modern Grammar	MCM	1970	1.65	J	x	x	x	x				x		x
A Short History of English	MCM	1970	1.47	S	x	x	x	x				x		x
Design for Writing	MCM	1970	3.56	S	x		x				x		x	x
Encounter: Readings for Thinking/Talking/Writing	MCM	1970	3.56	S	x		x	x	x		x	x		x
Reading for Power and Flexibility	MCM	1970	4.73	S	x		x	x			x	x	x	x
Man in the Poetic Mode														
Books 1-3	MCL	1970	1.29ea	J	x	x			x					x
Books 4-6	MCL	1970	1.29ea	S	x	x			x					x
Man in the Fictional Mode														
Books 1-3	MCL	1970	1.35ea	J	x	x			x					x
Books 4-6	MCL	1970	1.56ea	S	x	x			x					x
Man in the Expository Mode														
Books 1-3	MCL	1970	1.35ea	J	x	x			x					x
Books 4-6	MCL	1970	1.56ea	S	x	x			x					x
Man in the Dramatic Mode														
Books 1-3	MCL	1970	1.35ea	J	x	x			x					x
Books 4-6	MCL	1970	1.56ea	S	x	x			x					x
City Limits I														
The Long Haul & Other Stories	MGH	1968	1.38	J	x	x	x	x	x		x	x		
Chico	MGH	1968	1.38	J	x	x	x	x	x		x	x		
Cry, Baby!	MGH	1968	1.38	J	x	x	x	x	x		x	x		
The Heist	MGH	1968	1.38	J	x	x	x	x	x		x	x		
Take the Short Way Home and Other Stories	MGH	1968	1.38	J	x	x	x	x	x		x	x		
Angelita Nobody	MGH	1968	1.38	J	x	x	x	x	x		x	x		
City Limits II														
Cutting Out	MGH	1968	1.38	J	x	x	x	x	x		x	x		
A Fist Against the Night	MGH	1968	1.38	J	x	x	x	x	x		x	x		
Some Things That Glitter	MGH	1968	1.38	J	x	x	x	x	x		x	x		
The Sniper	MGH	1968	1.38	J	x	x	x	x	x		x	x		
The Shark Bites Back	MGH	1968	1.38	J	x	x	x	x	x		x	x		
A Birthday Present for Katheryn Kenyatta	MGH	1968	1.38	J	x	x	x	x	x		x	x		
Reading Shelf I														
Anything Can Happen	MGH	1968	1.20	J	x	x	x	x	x		x	x		
The Knife	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Requiem for a Heavyweight	MGH	1968	1.20	J	x	x	x	x	x		x	x		

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
Marty/Printer's Measure	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Call of the Wild	MGH	1968	1.20	J	x	x								
Ramblers, Gamblers, and Lovers	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Stories by Jesse Stuart	MGH	1968	1.20	J	x	x	x	x	x		x	x		
The Year the Yankees Lost the Pennant	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Ax	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Stories by Edgar Allan Poe	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Reading Shelf II														
Negro Doctor	MGH	1968	1.20	J	x	x	x	x	x		x	x		
The Off-Islanders	MGH	1968	1.20	J	x	x	x	x	x		x	x		
How to Win Friends & Influence People	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Art Arfons, Fastest Man on Wheels	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Dark Sea Running	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Nigger	MGH	1968	1.20	J	x	x	x	x	x		x	x		
The Funny Bone	MGH	1968	1.20	J	x	x	x	x	x		x	x		
My Own Backyard	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Follow the Free Wind	MGH	1968	1.20	J	x	x	x	x	x		x	x		
Look to the River	MGH	1968	1.20	J	x	x	x	x	x		x	x		
The Everyreader Series														
Cases of Sherlock Holmes	MGH	1962	1.20	J	x	x	x	x	x		x	x		
The Trojan Way	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Robin Hood Series	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Ivanhoe	MGH	1962	1.20	J	x	x	x	x	x		x	x		
A Tale of Two Cities	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Simon Bolivar	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Flamingo Feather	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Men of Iron	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Count of Monte Cristo	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Juarez, Hero of Mexico	MGH	1962	1.20	J	x	x	x	x	x		x	x		
To Have and to Hold	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Wild Animals I have Known	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Call of the Wild	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Indian Paint	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Bob, Son of Battle	MGH	1962	1.20	J	x	x	x	x	x		x	x		
On Jungle Trails	MGH	1962	1.20	J	x	x	x	x	x		x	x		
The Gold Bug and Other Stories	MGH	1962	1.20	J	x	x	x	x	x		x	x		
King Arthur and His Knights	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Ben Hur	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Greek and Roman Myths	MGH	1962	1.20	J	x	x	x	x	x		x	x		
Your Job and Your Future	MGH	1968	.99	J	x		x			x	x			

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
New American English Today														
Exploring English	MGH	1970	3.81	J			x						x	x
Our Common Language	MGH	1970	3.81	J			x						x	x
The Tools of English	MGH	1970	4.11	J			x						x	x
Today 7, 8, 9	MGH	1970	1.29ea	J			x						x	x
Vocab														
Vocab 1, 2, and 3	MGH	1971	1.23ea	J			x				x			
Programmed Reading for Adults														
Books 3 through 8	MGH	1966	1.80ea	S			x				x	x	x	
Paperback Language Units														
Language I: How English Works	MGH	1971	2.49	S	x		x	x	x		x	x		x
Language II: American English In Action	MGH	1971	2.49	S	x		x	x			x	x	x	x
Language III: Your Language and Its History	MGH	1971	2.49	S	x		x	x	x			x	x	x
Basic Composition: How We Write	MGH	1971	2.49	S	x		x	x	x		x	x		x
Intermediate Composition: The Writer's Purpose	MGH	1971	2.49	S	x		x	x			x	x	x	
Advanced Composition: The Writer at Work	MGH	1971	2.49	S	x		x	x			x	x		
Poems and Poets	MGH	1965	4.35	J-S	x	x	x	x	x		x			
Encounters: Themes in Literature	MGH	1967	5.10	S	x	x	x	x	x		x			
New American English Today														
The Structure of English	MGH	1970	4.11	S	x	x	x	x			x	x	x	x
The Uses of Language	MGH	1970	4.23	S	x	x	x				x	x	x	x
The Growth of English	MGH	1970	4.23	S	x	x	x				x	x	x	x
Basic Goals in Spelling														
Texts 1-6 (book for each grade)	MGH	1968	2.43ea	P-I	x								x	x
Text workbooks for Grades 2-6	MGH	1968	1.17ea	P-I	x								x	x
The Crossroads Series, Level I														
With It	N&N	1968	1.11	J	x	x			x					
Solo	N&N	1968	1.11	J	x	x			x					
Against All Odds	N&N	1968	1.11	J	x	x			x					
Beyond Tomorrow	N&N	1968	1.11	J	x	x			x					
The Crossroads Series, Level II														
Love's Blues	N&N	1968	1.11	J	x	x			x					
Me, Myself, and I	N&N	1968	1.11	J	x	x			x					
Dreamers of Dreams	N&N	1968	1.11	J	x	x			x					
He Who Dares	N&N	1968	1.11	J	x	x			x					

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
The Crossroads Series, Level III														
Tomorrow Won't Wait	N&N	1968	1.11	J	×	×			×					
Breaking Loose	N&N	1968	1.11	J	×	×			×					
In Other's Eyes	N&N	1968	1.11	J	×	×			×					
Playing It Cool	N&N	1968	1.11	J	×	×			×					
Voices Series														
First Book	RMC	1969	1.60	J	×	×	×		×		×			
Second Book	RMC	1969	1.60	J	×	×	×		×		×			
Third Book	RMC	1969	1.60	J	×	×	×		×		×			
Fourth Book	RMC	1969	1.60	S	×	×	×	×	×		×	×		
Fifth Book	RMC	1969	1.60	S	×	×	×	×	×		×	×		
Sixth Book	RMC	1969	1.60	S	×	×	×	×	×		×	×		
In Other Words - A Beginning Thesaurus	SFC	1968	2.91	P-I	×	×	×				×		×	
In Other Words - A Junior Thesaurus	SFC	1968	3.45	I	×		×	×			×		×	×
Typing Our Language	SFC	1970	2.70	I-J			×	×					×	×
Overhead Visuals	SFC	1970	13.50	I-J			×	×					×	×
Rate Record Cards	SFC	1970	2.10	I-J			×	×					×	×
Cassettes (25)	SFC	1970		I-J			×	×					×	×
Writing Our Language, Book 7	SFC	1969	.72	J		×					×			×
Writing Our Language, Book 8	SFC	1969	.72	J		×					×			×
The America Reads Program														
Projection in Literature	SFC	1967	4.05	J	×	×	×	×	×		×	×	×	×
Counterpoint in Literature	SFC	1967	4.08	J	×	×	×	×	×		×	×	×	×
Outlooks Through Literature	SFC	1968	4.50	J	×	×	×	×	×		×	×	×	×
Exploring Life Through Literature	SFC	1968	4.65	S	×	×	×		×		×			×
The U.S. in Literature	SFC	1968	4.80	S	×	×	×	×	×		×			×
England in Literature	SFC	1968	4.95	S	×	×	×	×	×		×			×
Galaxy Program														
Perspectives	SFC	1969	4.56	S	×		×		×		×			×
Accent: U.S.A.	SFC	1965	4.80	S	×		×		×		×			×
Compass #4162	SFC	1971	5.34	S	×	×	×		×		×			×
Compass I	SFC	1971	1.50	S	×	×	×		×		×			×
Compass II	SFC	1971	1.20	S	×	×	×		×		×			×
Compass III	SFC	1971	1.50	S	×	×	×		×		×			×
Compass IV	SFC	1971	1.20	S	×	×	×		×		×			×
Man in Literature Series														
Russian and Eastern European Literature	SFC	1970	1.35	S	×	×	×		×		×			×

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
Literature from Greek and Roman Antiquity	SFC	1970	1.26	S	×	×	×	×	×		×			×
From Spain and the Americas	SFC	1970	1.35	S	×	×	×	×	×		×			×
Italian Literature in Translation	SFC	1970	1.35	S	×	×	×	×	×		×			×
Teutonic Literature	SFC	1970	1.35	S	×	×	×	×	×		×			×
Translations from the French	SFC	1970	1.35	S	×	×			×		×			×
Literature of the Eastern World	SFC	1970	1.35	S	×	×	×	×	×		×			×
Black African Voices	SFC	1970	1.35	S	×	×	×	×	×		×			×
Man in Literature	SFC	1970	4.50	S	×	×	×	×	×		×			×
Activity-Concept English 301	SFC	1968	8.70	J	×		×	×			×		×	×
Some Haystacks Don't Even Have Any Needle	SFC	1969	3.06	J-S	×	×	×	×	×		×			
Record to accompany above	SFC	1969	6.36	J-S		×	×	×	×			×		
Harriet Tubman (Record Album)	SFC	1970	5.10	J			×		×	×	×			×
Spell Correctly Series														
Grade 2 Book	SBC	1971	2.28	P	×	×	×	×			×	×	×	×
Grade 3 Book	SBC	1971	2.28	P	×	×	×	×			×	×	×	×
Grade 4 Book	SBC	1971	2.28	I	×	×	×	×			×	×	×	×
Grade 5 Book	SBC	1971	2.28	I	×	×	×	×			×	×	×	×
Grade 6 Book	SBC	1971	2.28	I	×	×	×	×			×	×	×	×
Grade 7 Book	SBC	1971	2.28	J	×		×				×		×	×
Grade 8 Book	SBC	1971	2.28	J	×		×				×		×	×
Word Studies	SWP	1963	2.13	J-S	×	×	×				×		×	×
Solving Writing Problems														
Developing Ideas	SRA	1966	2.75	S	×		×	×			×			
Approaches to Writing	SRA	1969	2.93	S	×	×	×	×			×	×		×
Solving Writing Problems	SRA	1969	2.93	S	×	×	×	×	×		×	×		×
Words and Patterns														
Grade 1 Book	SRA	1970	.95	P	×		×				×		×	×
Grade 2 Book	SRA	1970	1.24	P	×		×				×		×	×
Grade 3 Book	SRA	1970	1.24	P	×		×				×		×	×
Grade 4 Book	SRA	1970	1.24	I	×		×				×		×	×
Grade 5 Book	SRA	1970	1.24	I	×		×				×		×	×
Grade 6 Book	SRA	1970	1.24	I	×		×				×		×	×
Language Change & Communication	SRA	1967	2.54	J		×					×			

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
The Mike and Cindy Stories														
Pupil's Workbook	STK	1969	.81	P-I	x			x				x		
Set of 48 Cards (sound)	STK	1969	3.30	P-I	x			x				x		
People & Places in World English Literature														
Authors and Areas of Canada	STK	1970	1.50	S					x					
Authors and Areas of the W. Indies	STK	1970	1.50	S					x					
Authors and Areas of Australia	STK	1970	1.50	S					x					
Fiction Writing: A Guide for Students	STK	1969	.78	S	x	x	x		x		x	x		x
DICTIONARIES														
Webster's New World Dictionary	P/H	1970	5.97	S										

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Pub-lisher	Copy-right	Price	Level	Major Strands									
FILM -(16mm, Sound)														
Rail	ACI	1968		S	x			x						
Hamster From Hamsterdam	ACI	1970		P	x			x						
Light in the Night	ACI	1969		P-J	x	x		x				x		
Snow	ACI	1969		P-J	x	x		x						x
Sheep and How They Live	AIM	1969		P-I	x	x		x					x	x
The Sea Gulls	AIM	1969		P-I	x			x						
Circus Day	ABP	1966		P-J	x	x		x			x	x		
Tembo the Baby Elephant	ABP	1968		P	x	x					x			x
La Danse Lumiere	AVE	1971		J		x								
Paddle to the Sea	CTF			S		x								
Rise and Fall of the Great Lakes	CTF			P-S	x	x	x	x						
The Sorcerer's Apprentice	COR			P			x	x	x	x				
Greedy Hank's Big Pocket	COR	1970		P	x									
The Big Lighthouse and the Little Steamship	COR	1970		P				x						
Haiku: An Introduction to Poetry	COR	1970		I	x			x				x	x	
City in Winter	EBE	1969		P	x	x	x	x				x		
Crosstown Adventure	EBE	1970		P-I	x	x		x		x			x	x
Fire Mountain	EBE			J										x
Dr. Heidegger's Experiment	EBE	1969		J-S					x					
The Lady or the Tiger	EBE	1969		J					x					
The Lottery	EBE	1969		J					x					
Discussion of the Lottery	EBE	1969		J					x					
Bartleby	EBE	1969		S					x					
Magic Moments Series, Unit I	EBE	1969		P-I		x	x					x		x
Magic Moments Series, Unit II	EBE	1969		P-I	x	x		x					x	x
Magic Moments Series, Unit III	EBE	1969		P-I	x	x	x	x		x	x	x	x	x
Magic Moments Series, Unit IV	EBE	1969		P-I	x	x	x	x				x		
Magic Moments Series, Unit V	EBE	1969		P-I	x	x	x	x				x		
Flowers and Bees	EBE	1969		P-I	x		x	x	x				x	x
Only Benjy Knows: Should he Tell?	EBE	1970		P-I	x	x		x		x			x	x
The Deer and the Forest	EBE	1968		J	x		x	x						x
The New Born Calf	EBE	1970		P-I	x	x	x			x				x

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
Is it Always Right to be Right?	IFP	1970		J	x									
River Boy	MGH	1967		S					x					
The Hand	MGH	1965		S					x					
The Boiled Egg	MGH	1963		J		x			x					
"A"	MGH	1964		S					x					
The Adventures of *	MGH	1957		S					x					
Clay -- Origin of Species	MGH	1967		S					x					
Moods of Surfing	PYR	1968		S		x	x		x					
Sky Capers	PYR			S					x					
Turned On	PYR			J-S	x	x	x	x	x	x	x	x	x	x
Why Man Creates	PYR			S					x					
Dunes	PYR			S					x					
Full Fathom 5	PYR			J-S	x	x	x	x	x	x	x	x	x	x
Home of the Brave	PYR			I-S	x			x	x					
Every Day of Our Lives	WD	1970		P-I	x			x						
Little Drummer Boy	WW	1970		I-S	x	x			x			x		

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
FILMS-(Super 8mm)														
Ealing Story Starter, Sets 1-9	EAL	1969	22.96ea	P-I	x	x	x				x		x	x

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Major Strands									
					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
FILM-(Filmstrips)														
Making Logical Judgments	C/M	1968	49.00	P	x	x	x	x			x	x		
Great Story Poems, Set 1	ERS	1967	39.00	S			x	x	x			x		
Great Story Poems, Set 2	ERS	1967	39.00	S			x	x			x	x		
Great Story Poems, Set 3	ERS	1967	39.00	S			x	x	x			x		
Great Story Poems, Set 4	ERS	1968	39.00	S	x	x			x					x
Great Story Poems, Set 5	ERS	1969	39.00	S			x	x	x		x	x		
Literature Classics, Set 4	ERS	1969	39.00	S	x	x			x		x			
The Works of Poe, Set 1	ERS	1966	39.00	S	x	x			x					x
The Works of Poe, Set 2	ERS	1968	39.00	S	x		x	x	x			x		
English Poets	ERS	1970	39.00	S	x	x			x	x				x
Famous Tales of Suspense	ERS	1969	39.00	S	x	x				x				x
Famous American Short Stories	ERS	1970	39.00	S	x		x	x			x			
Reading Readiness Series (9)	EBE	1960	54.00	P	x	x	x							
Stories for Children Series (3)	EBE	1958	18.00	I	x		x		x		x			
Christmas Stories Series (6)	EBE	1955	36.00	P-I	x	x	x		x		x			
Constructing Reports Series (6)	EBE	1954	36.00	I-J	x	x	x				x	x	x	x
Hans Christian Andersen Stories (6)	EBE	1956	36.00	I	x	x	x	x	x		x	x		
Famous American Stories Series (6)	EBE	1956	36.00	J			x		x		x			
Great Classics of Literature (9)	EBE	1960	54.00	S	x		x	x			x			
Shakespeare's Theater Series (4)	EBE	1961	24.00	S	x	x			x	x	x			
American Authors Series (6)	EBE	1958	18.00	S	x	x			x					
Organizing Your Writing (8)	EBE	1967	48.00	S	x	x	x							x
American Poets Series (6)	EBE	1954	36.00	S	x	x			x					x
Stories from Shakespeare Series (6)	EBE	1954	36.00	S	x	x	x		x	x	x			x
Classics of Medieval English Literature Series (6)	EBE	1963	36.00	S	x	x	x		x	x				x
Books - Their Story Series (7)	J/H	1967	48.00	I-J	x		x	x			x			
Consonant Sounds (8)	J/H	1969	45.00	P	x		x	x			x	x		
Vowel Sounds (4)	J/H	1969	23.00	P	x		x	x			x	x		
Words and Their Parts (7)	J/H	1967	48.00	I	x		x				x			
Basic Goals in Spelling														
Grade 1 (set of 5)	MGH	1967	40.00	P	x								x	x
Grade 2-6 (set of 6 for each grade)	MGH	1967	45.00ea	P-I	x								x	x

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
Using Good English (6)	SVE	1957	30.00	P-I			x							x
The Little Pine Tree	SVE	1955	6.00	P				x						
Basic English Usage - Parts of Speech (7)	SVE	1962	45.00	I	x		x							x
Famous Elf Book Series, Group 1 (6)	SVE	1960	30.00	P	x		x		x		x			
Famous Elf Book Series, Group 2 (6)	SVE	1960	30.00	P	x		x		x		x			
Basic English Usage, the Sentence (9)	SVE	1964	56.00	J	x		x							x
Steps in Building a Paragraph (4)	SVE	1954	21.60	J	x		x							x
Practicing Good Citizenship (6)	T/A	1970	36.00	P-I	x	x	x				x			
New Adventures in Language (15)	T/A	1970	90.00	P-I	x		x							x
Developing Good Work and Study Habits (6)	T/A	1970	36.00	P-I	x		x							
Personal Development: Growing Up and Knowing What to Do (6)	T/A	1970	36.00	P	x	x					x	x		x

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
FILM-(Sound Filmstrips)														
Martin Luther King, Jr.	CFD	1962	8.00	I-J	x				x					
Tell Me a Story Library, Sets 1-5	CFD	1969	40.00ea	P	x	x	x	x	x			x		
Community Helpers (6)	CFD	1968	45.00	P	x		x	x						
Building Verbal Power	CFD	1967		I-J			x	x				x		
Aesop's Fables (4)	CFD	1958	32.00	P-I			x	x	x					x
Basic Concepts (4)	CFD	1964	32.00	P				x				x		
Children of Other Lands (4)	CFD	1957	32.00	P-I	x			x	x					
Early Colonial America (4)	CFD	1968	32.00	I	x			x	x					
Favorite Folktales (4)	CFD	1966	32.00	P-I	x			x	x					
Folktales of Different Lands (4)	CFD	1964	32.00	P-I	x		x	x						
Laugh With Us (4)	CFD	1964	32.00	P	x			x	x					
Mousekin (4)	CFD	1964	32.00	P		x	x	x						
Tales of Jiminy Cricket, Set I & 2	EBE	1960	60.00ea	P	x	x	x	x	x					
Classic Fairy Tales Series (10)	EBE	1965	90.00	P-I	x	x	x	x	x					
Fairy Tale Magic Series (10)	EBE	1968	90.00	P	x	x	x	x	x					
Sentence Power & Spirit Masters	F/H	1970	33.00	I-J	x	x	x	x			x			x
Be a Word Detective & Spirit Masters	F/H	1970	33.00	I-J	x	x	x	x			x	x		x
Word Power & Spirit Masters	F/H	1970	33.00	J	x		x	x						
The Adventures of Paul Bunyan: An American Folktale	G/A	1970	16.00	J	x	x		x	x					
The Adventures of Pecos Bill: An American Folktale	G/A	1970	16.00	J	x	x		x	x					
An African Essay	G/A		35.00	J	x	x		x						
The Alienated Generation	G/A		45.00	J	x	x		x						x
The American Humorists	G/A	1970	37.50	J	x	x		x						
Benjamin Franklin: Symbol of the American Revolution	G/A	1966	35.00	J-S	x	x	x	x	x	x	x	x		x
Britain: An Enduring Heritage	G/A	1969	45.00	J-S	x		x	x	x	x	x	x		x
Concord: A Nation's Conscience	G/A	1970	37.50	S				x	x	x	x			
Edgar Allan Poe	G/A	1970	37.50	J-S	x	x	x	x	x		x			x
Ernest Hemingway, the Man: A Biographical Interpretation with Carlos Baker	G/A	1968	37.50	S	x				x					
	G/A	1968	37.50	S										
The Harlem Renaissance and Beyond	G/A	1969	37.50	J-S	x	x	x	x	x	x	x	x		x

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
The Hope Tree of Harlem: An American Folktale	G/A	1970	16.00	J	x			x	x					
Streets, Prairies and Valleys: The Life of Carl Sandburg	G/A	1968	37.50	J-S	x	x	x	x	x	x	x	x		x
Mythology is Alive and Well	G/A	1970	37.50	J-S	x	x	x	x	x	x	x	x		x
Our Heritage from Ancient Greece	G/A		37.50	J	x	x		x	x		x			x
Our Heritage from Ancient Rome	G/A	1970	37.50	J	x	x	x	x	x		x			x
The Poetic Experience	G/A		37.50	J		x		x	x		x			x
The Romantic Age in English Literature	G/A	1969	37.50	S	x	x	x	x	x	x	x	x		x
The Victorian Age	G/A	1970	37.50	S	x		x	x	x	x	x	x		x
What is Drama?	G/A		37.50	J	x			x	x		x			
The World of Mark Twain	G/A	1968	37.50	J-S	x	x	x	x	x	x	x			x
Simple Concepts II (4)	HPI	1970	28.50	P	x	x	x			x			x	x
Hans Christian Andersen Series (5)	J/H		57.00	P-I					x					
Simply Shakespeare (5)	J/H		57.00	J-S					x		x			
Stories for Listening Set 2 (6) Includes Record and Teacher's Guide	MGH	1970	48.00	P	x	x	x	x				x		
Stories for Listening Set 3 (6) Includes Record and Teacher's Guide	MGH	1970	48.00	P	x	x	x	x				x		
Logical Thinking	RMI	1969	35.00	J	x			x						
Animal Friends (4)	SVE	1957	32.50	P	x		x	x	x					
Squanto and the First Thanksgiving	SVE	1962	11.00	I			x	x						
III-SR Children's Fairy Tales (6)	SVE	1966	45.00	P	x	x	x	x	x					
Tales of the Wise Old Owl, Group 1 (6)	SVE	1967	51.50	P	x	x	x	x	x					
Tales of the Wise Old Owl, Group 2 (6)	SVE	1967	51.50	P	x	x	x	x	x					
Tales of the Wise Old Owl, Group 3 (6)	SVE	1967	51.50	P	x	x	x	x	x					
The Story of the Nutcracker	SVE	1962	13.00	P-I	x	x	x	x	x					
Little Lost Angel	SVE	1954	11.00	P-I		x	x		x					
Grandfather's Boyhood Thanksgiving	SVE	1958	11.00	I			x	x						
The Friendly Beasts at Jesus' Manger	SVE	1962	11.00	I	x	x	x	x	x					
Christopher Mouse	SVE	1940	13.50	I	x	x	x		x					
Children's Stories (6)	SVE	1966	45.00	P	x	x	x	x	x					
Children's Classics (4)	SVE	1966	32.50	P	x	x	x	x	x					
Using the Elementary School Library (6)	SVE	1969	49.50	P-I	x		x	x	x	x	x			
Silent Night: A Christmas Legend	SVE	1970	11.50	I	x	x	x	x	x			x		
Mary's Pilgrim Thanksgiving	SVE	1959	6.50	P-I	x	x	x	x	x		x	x		
The Thanksgiving Story	SVE	1970	11.50	I	x	x	x	x	x			x		

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
Indians for Thanksgiving	SVE	1966	11.00	P	x	x	x	x	x			x	x	
Christmas Celebrated in Song (2)	SVE	1960	18.00	I	x	x	x	x	x			x		
The Story of Good King Wenceslas	SVE	1964	13.00	P-I	x	x	x	x	x		x	x		
The Twelve Days of Christmas	SVE	1963	15.00	P-I	x	x	x	x	x		x	x		
Paddy's Christmas	SVE	1961	10.00	P	x	x	x	x	x			x		
Set 22	WW	1968	32.50	P	x	x	x	x	x		x	x		
Rain Drop Splash														
Josie and the Snow														
Sun Up														
The Happy Day														
Where Does the Butterfly go When it Rains														
Set 27	WW	1970	32.50	P	x	x	x	x	x	x	x	x		x
Ola														
A Letter to Amy														
Tikki Tikki Tembo														
The Holy Night														
Set 28	WW	1970	32.50	P	x	x	x	x	x	x	x	x		x
Hush Little Baby														
Casey Jones														
Billy Boy														
Mommy, buy me a China Doll														

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
KITS														
The Christensen Rhetoric Program	H/R	1969	219.00	S	x	x	x				x			x
Adventures with Alphie Kit	K/A	1971	49.95	P	x	x	x	x			x	x	x	x
Language Skills Media Kit	K/A	1971	69.95	P	x	x	x	x	x		x	x	x	x
The Literature Sampler, Junior Edition	LRA	1964	52.50	I-J	x				x		x			
Junior Sampler Library	LRA	1964	29.95	I-J	x				x		x			
Spelling Learning Games, Kits A-E	L/C	1969	27.00ea	P-I	x		x						x	
Macmillan Gateway English Kits														
Level 1														
A Family is a Way of Feeling	MCM	1966	1.08	J		x		x	x		x	x		
Stories in Song and Verse	MCM	1966	1.02	J		x		x	x		x	x		
Who Am I?	MCM	1966	1.08	J	x	x	x	x	x		x	x		
Coping	MCM	1966	1.05	J	x	x	x	x	x		x	x		
Set of Transparencies	MCM	1967	25.20	J	x	x	x	x	x		x	x		
Tests - Spirit Duplicating Masters	MCM	1967	3.15	J	x	x	x	x	x		x	x		
Record Album	MCM	1967	10.20	J	x	x	x	x	x		x	x		
Level 2														
Striving	MCM	1967	1.32	J	x	x	x	x	x		x	x		
A Western Sampler	MCM	1967	1.38	J	x	x	x	x	x		x	x		
Two Roads to Greatness	MCM	1967	1.32	J	x	x	x	x	x		x	x		
Creatures in Verse	MCM	1967	1.08	J	x	x	x	x	x		x	x		
Set of Transparencies	MCM	1967	37.50	J	x	x	x	x	x		x	x		
Tests - Spirit Duplicating Masters	MCM	1967	3.15	J	x	x	x	x	x		x	x		
Record Album	MCM	1967	10.20	J	x	x	x	x	x		x	x		
Level 3														
Rebels and Regulars	MCM	1969	1.62	J	x	x	x	x	x		x	x		
People in Poetry	MCM	1969	1.38	J		x		x	x		x	x		
Something Strange	MCM	1969	1.62	J	x	x	x	x	x		x	x		
Ways of Justice	MCM	1969	1.50	J	x	x	x	x	x		x	x		
Set of 35mm slides	MCM	1969	24.00	J	x	x	x	x	x		x	x		
Tests - Spirit Duplicating Masters	MCM	1969	3.15	J	x	x	x	x	x		x	x		
Record Album	MCM	1969	13.50	J	x	x	x	x	x		x	x		
Language and How to Use It	SFC	1970	48.00	P		x	x					x		x
Distar Language I, Teacher Kit	SRA	1970	150.00	P	x	x	x	x				x		
Distar Language II, Teacher Kit	SRA	1970	150.00	P	x	x	x	x				x		

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
Power in Composition	SRA		398.00	J	x		x				x		x	
Growing with Composition	SRA	1969	449.00	I-J	x		x						x	
Listening Skills Program (Intermediate Level)	SRA	1969	297.00	I	x	x	x	x	x			x	x	x

Media Compendium

Title	Publisher	Copyright	Price	Level	Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
					Major Strands									
MANIPULATIVE MATERIALS														
Manuscript & Cursive Alphabet Cards	DLM	1970	4.75	P-I										x
Expression Cards	DLM	1970	8.75	P	x	x	x	x						
Functional Signs Cards	DLM	1970	7.50	P-I							x			
Pre-Writing Design	DLM	1968	3.50	P	x		x							x
Spatial Relations Picture Cards	DLM	1970	1.00	P	x		x							
Spelling Our Language Letterform Proofcheckers for this series, #2403, 2404, 2405, 2406	SFC	1969	9.90ea	P-I										x

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Major Strands									
					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
RECORDINGS (Discs)														
Guide to Better Speech	C/M	1966	4.98	I				x				x		
Language Usage Skills (5)	C/M	1967	24.90	I-J	x		x	x				x		
Introduction to Spelling Sense	C/M	1967	4.98	P				x					x	
Billy the Lonely Word	C/M	1967	4.98	I	x	x	x	x						x
Many Voices, Album 1	HBJ	1963	6.00	J	x			x	x			x		x
Many Voices, Album 2	HBJ	1963	6.00	J	x			x	x			x		x
Many Voices, Album 3	HBJ	1963	12.00	J	x			x	x			x		x
Black Contributions to American Culture (4)	SVE	1970	40.00	J-S	x			x						
Mythology of Greece & Rome (4)	SVE	1969	40.00	J-S	x	x		x	x		x			
Speech Improvement (5)	SVE	1968	29.75	P-I	x		x	x		x		x		
The Child and His World (6)	SVE	1969	60.00	P	x	x	x	x				x		
Developing Creative Ability (2)	SVE	1967	11.90	P-I		x	x	x				x	x	x
Let's Create Through Music & Story	S/B	1969	5.95	P		x	x	x	x		x		x	x

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
RECORDINGS (Cassettes)														
Reading and Listening Adventures (7)	T/A	1969	32.20	I		x	x	x						
Alphabet Skills (6)	T/A	1970	27.60	P	x	x	x	x			x		x	x

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
SPIRIT DUPLICATING MASTERS														
Webstermasters, Grades 1-6	MGH	1969	12.00ea	P-I	x									x
Language and How to Use It, grades 3,4,5 and 6	SFC	1970	12.00ea	P-I			x							

Media Compendium

					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
Title	Publisher	Copyright	Price	Level	Major Strands									
STUDY PRINTS														
A Child's World of Poetry (8 prints and 2 records)	SVE	1967	14.95	I-J	x	x	x	x	x					
Black ABC's (series of 26 study prints)	SVE	1970	26.00	P-I		x	x				x			x

Media Compendium

Title	Pub-lisher	Copy-right	Price	Level	Major Strands									
					Critical Thinking	Imagination	Language	Listening	Literature	Media	Reading	Speech	Spelling	Writing
TRANSPARENCIES														
Composition Skills Series (7 sets)	EBE	1969	335.00	I-J			x							
Writing Our Language Overhead Visuals for this series 4 sets - 20 to each set	SFC	1969	10.80ea	P-I										x